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VASILI KALININIKOV

Василий КАЛИННИКОВ

ПЕРВАЯ СИМФОНИЯ

ДЛЯ БОЛЬШОГО
СИМФОНИЧЕСКОГО ОРКЕСТРА

ПАРТИТУРА

ГОСУДАРСТВЕННОЕ МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО

МОСКВА · 1960

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Василий КАЛИННИКОВ
Vasily KALINNIKOV

ПЕРВАЯ СИМФОНИЯ
FIRST SYMPHONY

ДЛЯ БОЛЬШОГО
СИМФОНИЧЕСКОГО ОРКЕСТРА

FOR FULL
SYMPHONY ORCHESTRA

ПАРТИТУРА
SCORE

ГОСУДАРСТВЕННОЕ МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО
STATE MUSIC PUBLISHERS
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ВАСИЛИЙ КАЛИННИКОВ
ПЕРВАЯ СИМФОНИЯ

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ПРЕДИСЛОВИЕ

Жизнь ВАСИЛИЯ СЕРГЕЕВИЧА КАЛИННИКОВА может служить примером трагической судьбы талантливого художника, вышедшего из народа. Тяжелым трудом пришлось ему завоевывать себе право заниматься любимым искусством в царской России. Неизлечимая болезнь, явившаяся результатом постоянных лишений, развилась у композитора еще в студенческие годы. Нужда не дала возможности бороться с болезнью, и Калинников погиб, когда ему не было тридцати пяти лет. Свои лучшие сочинения композитор создал, будучи смертельно больным.

Число произведений Калинникова невелико, свежий и самобытный талант его, проявившийся так привлекательно, по существу, не успел развернуться полностью.

Среди произведений Калинникова Первая симфония соль минор представляет собой самую яркую творческую удачу. Это первое крупное самостоятельное сочинение было написано в 1895 году, вскоре после окончания композитором курса в Московском филармоническом училище.

На это сочинение автор возлагал большие надежды. Заботу об исполнении и издании симфонии взял на себя друг и учитель Калинникова, известный музыкальный критик и педагог С. Н. Кругликов. Он разослал рукописные экземпляры партитуры авторитетным музыкантам, которые смогли бы содействовать исполнению симфонии начинающего композитора: Римскому-Корсакову, Сафонову — директору Московской консерватории и выдающемуся русскому дирижеру, а также дирижерам Русского музыкального общества — Виноградскому (Киев) и Кленовскому (Тифлис). Разумеется, более всего волновала автора и Кругликова оценка Римского-Корсакова. Положительный отзыв крупнейшего русского композитора означал бы для молодого автора, помимо морального удовлетворения, очень многое: возможность издания симфонии М. Беляевым, включение симфонии в программы Русских симфонических концертов, то есть выход симфонии в жизнь.

Однако здесь Калинникова постигла неудача. К Римскому-Корсакову партитура попала в неблагоприятный момент. Из-за чрезвычайной занятости он не имел возможности внимательно познакомиться с симфонией. К тому же, его привели в негодование многочисленные ошибки в партитуре, в спешке сделанные женой Калинникова, переписывавшей этот экземпляр, и принятые Римским-Корсаковым за ошибки самого композитора. Убежденный в недостаточной

грамотности молодого композитора, Римский-Корсаков, отметив несомненный талант Калинникова, дал отрицательный отзыв о симфонии.

Симфония нашла иной путь к признанию. Большое содействие этому оказал киевский дирижер Виноградский. Он исполнил ее в концерте Русского музыкального общества в 1897 году. Успех симфонии был огромный и превзошел все надежды дирижера. Анданте и Скерцо бисировали; публика потребовала вторичного исполнения симфонии на следующем концерте РМО. Воодушевленный теплым приемом, дирижер обратился к публике с речью, рассказав о бедственном положении тяжело больного композитора, и предложил устроить сбор средств в его пользу. Дирижер Виноградский и в дальнейшем остался энтузиастом музыки Калинникова и энергично ее пропагандировал.

Вслед за триумфальным успехом в Киеве симфония была исполнена в Москве немецким дирижером Цумпке и встретила не менее восторженный прием. Успех в Москве был началом широкого признания симфонии не только в России, но и за рубежом.

Ныне, через шестьдесят с лишним лет после её создания, симфония сохранила всю силу своего художественного воздействия. Демократическая советская аудитория еще больше полюбила это сочинение, и симфония стала популярнейшим произведением репертуара наших оркестров.

В чем же неотразимое обаяние этой музыки, так пленяющей сердце слушателя?

Музыке Калинникова, как и творчеству многих других русских композиторов, была свойственна, по выражению Б. А. Асафьева, особая «общительность», то есть безыскусственность музыкального высказывания, теплота и искренность чувств, в основе которых — любовь к простому человеку.

Симфония соль минор — произведение глубоко национальное, кровно связанное с русской народной жизнью и культурой.

Поэтические картины скромной и обаятельной природы среднерусской полосы (Калинников родился в Орловской губернии, в тургеневских местах), задушевные распевы народной песни и бытового романса, с детства вошедшие в сознание композитора, величавые образы народного эпоса, увлекавшие его в юности, — все это составляет то глубокое «чувство родины», которое определяет поэтический пафос его симфонии. В симфонии, живо и непринужденно сменяя одна другую, возникают простые непритязательные картины жизни родной страны, то идиллически пасторальные, то юмористические, то исполненные размаха и удали. Сквозь эти жизненные зарисовки проступают черты творческой личности автора, искренне повествующего о своей горячей любви к жизни, к родине. Связь симфонического стиля Калинникова с русской музыкальной классикой несомненна. Лиризм первой его симфонии, сочетающийся с жанровой картинностью, заставляет вспомнить ранние симфонии Чайковского, особенно Первую, «Зимние грезы».

С классической традицией связана также простота и ясность формы симфонии, рельефность в изложении и развитии тем. Симфония написана в форме четырехчастного цикла с традиционным последованием частей.

Первая часть — Allegro — самая масштабная, а также самая значительная по развитию. Ее содержание определяют две лирические темы, одна — песенно-повествовательного склада, другая — страстно-лирическая, романсовая. В развитии этих тем выявляются два различных эмоциональных начала: лирико-

повествовательное и драматическое; но драматические порывы всегда уступают повествовательному началу.

Вторая часть симфонии — Andante comodamente — идиллическая лирико-пейзажная картина. Миром и покоем веет от этой музыки, рождающей ощущение простора и поэтичной, как русский равнинный пейзаж. Сам автор, впрочем, иначе определял образный замысел Анданте. По свидетельству В. В. Пасхалова, биографа Калинникова, близко знавшего его, автор говорил, что «... тема Анданте возникла у него во время бессонницы, когда он прислушивался к ночной тишине. Все спят, извне не доносится ни одного звука, но самая тишина вибрирует. Ощущаешь пульсацию собственного сердца, душу охватывает чувство одиночества...»

В Скерцо (третьей части симфонии) проходят народно-жанровые образы. Здесь возникает контраст между комическим весельем «скоморошьих» плясовых тем крайних частей и задумчивым идиллическим наигрышем гобоя в среднем разделе.

Четвертая часть — Allegro moderato — написана в традиции русских народно-праздничных симфонических финалов. В конструкции и развитии этой части есть много интересного. Она принадлежит к числу тех многотемных финалов, которые собирают всех «действующих лиц симфонии», то есть ее основные темы, и излагают их в ином контексте. Все темы здесь вовлекаются в празднично оживленное движение, а светлая созерцательная тема Анданте преображается в коде финала в тему торжественно светлую, звучащую у тромбонов на фоне радостных «перезвонов» струнных и деревянных инструментов. Новое звучание темы дано в коде финала как апофеоз симфонии, утверждающий ее светлый пафос.

Симфония соль минор Калинникова принадлежит к числу наиболее популярных русских симфоний. Богатый и яркий мелодизм, простота и конкретность музыкальных образов, свежий гармонический и оркестровый колорит снискали симфонии любовь самых широких кругов слушателей.

Л. Рыцлина

PREFACE

The life of VASILY KALINNIKOV is an example of the tragic lot of a talented artist from the people in pre-revolutionary Russia who won his place in art through perseverance and unremitting effort. An incurable disease — the result of constant want and arduous toil — visited the composer while still a student. He was too poor to get adequate treatment and died before he was thirty-five. Kalinnikov wrote his most important compositions already a very sick man.

The number of Kalinnikov's works is not great: his bright and original gift which is evident in them could not attein to full maturity.

One of the happiest creations of Kalinnikov's talent, his first large-scale composition written in 1895 shortly upon graduation from the Moscow Philharmonic Music School, was his First Symphony in G minor.

The composer placed great hopes in the Symphony and was eager to have it performed and published. He was assisted in this by his friend and former teacher, Semyon Kruglikov, a well-known music critic and pedagogue. Kruglikov sent MS copies of the score to prominent musicians who could help to arrange the performance of a beginner's composition: to Rimsky-Korsakov (St. Petersburg), conductor Safonov who was also Director of the Moscov Conservatoire, conductors of the Russian Music Society Vinogradsky (Kiev) and Klenovsky (Tiflis). Naturally the composer and Kruglikov awaited with trepidation the verdict of Rimsky-Korsakov: apart from moral encouragement, his approval would mean the possibility to have the Symphony published by Mitrofan Belayev, performed in the Russian Symphonic Concerts, in a word, it would give it a start.

A disappointment, however, was in store for Kalinnikov. Rimsky-Korsakov received the score in an inopportune moment: he was extremely busy with other things and could not find the time to study it in detail. Besides, he was exasperated at the great number of mistakes in the MS, made by Kalinnikov's wife who had copied it in a hurry, but which Rimsky-Korsakov attributed to the composer himself. Convinced that the young composer lacked professional training, Rimsky-Korsakov formed a negative opinion about it, although he admitted that Kalinnikov had talent.

But recognition came from elsewhere. Alexander Vinogradsky performed the Symphony in a concert of the Russian Music Society in 1897. The success surpassed his most sanguine hopes. The *Andante* and *Scherzo* were encored, and the public demanded that the work should be repeated at the next Music Society's concert. Elated by the success, Vinogradsky addressed the public: he described Kalinnikov's plight and called for donation in his behalf. Thenceforward Vinogradsky became an enthusiastic propagandist of Kalinnikov's music.

After its Kiev triumphs the Symphony was performed in Moscow by the German conductor Zumpke; there, too, it was a great success. The Moscow performance was the beginning of its popularity both in Russia and abroad.

Today, over sixty years since its creation, Kalinnikov's First Symphony impresses the listeners as strongly as ever. Now it is even more popular with the democratic Soviet audiences than it used to be, and indeed is a favourite work of the symphonic repertoire.

What is the secret of the irresistible appeal of this music?

In the words of Boris Asafyev, Kalinnikov's music (as well as the music of many other Russian composers) possesses some particular "sociability", an ingenuousness of expression, the warmth and sincerity of feelings inspired by love for the ordinary man.

The Symphony is a profoundly national work, intimately connected with Russian life and culture.

Its poetic content is love of the native land, which was instilled in Kalinnikov by the quiet beauty and poetry of the Central-Russian landscape (Kalinnikov was born in Oryol Gubernia associated with the name of Turgenev), by the heart-warming Russian folk songs and romances the composer heard from his childhood, and by the grand images of the popular epic tales which captured his fancy when a youth. Simple and unassuming pictures from everyday Russian life, now pastoral and idyllic, now humorous, and again boisterous and bubbling with life, alternate in the Symphony naturally and in vivid succession. In these true-to-life pictures one

glimpses the composer's own personality, one hears him speak sincerely of his love of life, of his country. Kalinnikov's symphonic style shows unmistakable kinship with Russian classical music. The lyricism of his First Symphony combined with genre descriptiveness brings to mind, in the first place, Chaikovsky's early symphonies, in particular, his First "The Winter Reveries".

The simplicity and lucidity of form and the clarity of thematic presentation and development, too, are in the classic tradition. The Symphony is a four-movement cycle with the traditional order of movements.

Allegro, the opening movement, is the largest and the most important one as regards development of imagery. Its character is determined by two lyrical themes, one in the nature of a song or narrative and the other passionately-lyrical, in the style of a romance. Further evolution of the themes brings out two emotional elements: lyrico-narrative and dramatic; the latter, however, is always dominated by the former.

Andante commodamente, the second movement, depicts an idyllic and lyrical landscape. Imbued with the poetry of the Russian scenery, this music breathes peace and serenity, evoking a sense of scope. The composer, however, gave a different interpretation to his *Andante.* As V. Paskhalov, Kalinnikov's biographer and close friend, writes, "the theme of the *Andante* came to him as he lay sleepless and listened intently to the stillness of the night. Everybody is asleep, no sound comes from without, but the silence itself seems to vibrate. One hears the throbbing of one's heart and experiences a feeling of loneliness ..."

The *Scherzo,* the third movement, is a kaleidoscope of genre pictures on popular subjects. It presents a contrast between the "buffoonish" dance themes in the opening and closing episodes and the contemplative and lyrical tune played by the oboe in the middle episode.

The fourth movement — *Allegro moderato* — follows the tradition of the Russian symphonic finales in the spirit of popular festivity. There are many peculiarities in the structure and development of this movement. It "musters all the dramatis personae" of the symphony as it were, i. e., presents the main themes encountered in the other movements, projecting them against a different background. Here, all the themes participate in the hubbub of the festivity, while the serene contemplative theme from the *Andante* becomes in the coda of the finale jubilant and grand; here it is stated by the trombones against a background of joyous clamour in the strings and woodwinds. This is the Symphony's life-asserting apotheosis.

Kalinnikov's Symphony in G minor is one of the most popular Russian symphonies. The wealth of its vivid melodies, its simple and concrete imagery, unhackneyed harmonies and scoring invariably enlist the love and admiration of the broadest possible audiences.

L. Rytslina

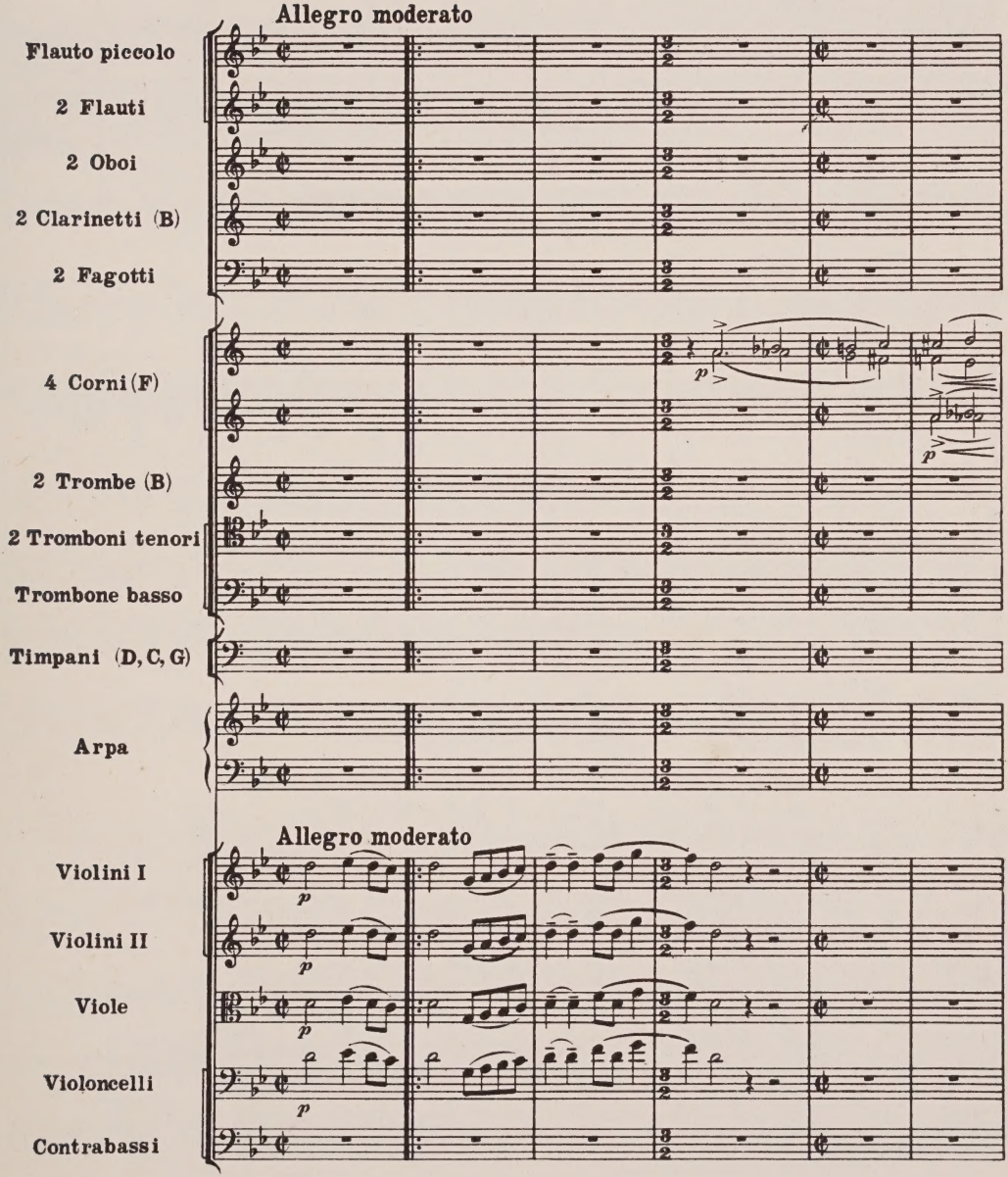
СОСТАВ ОРКЕСТРА

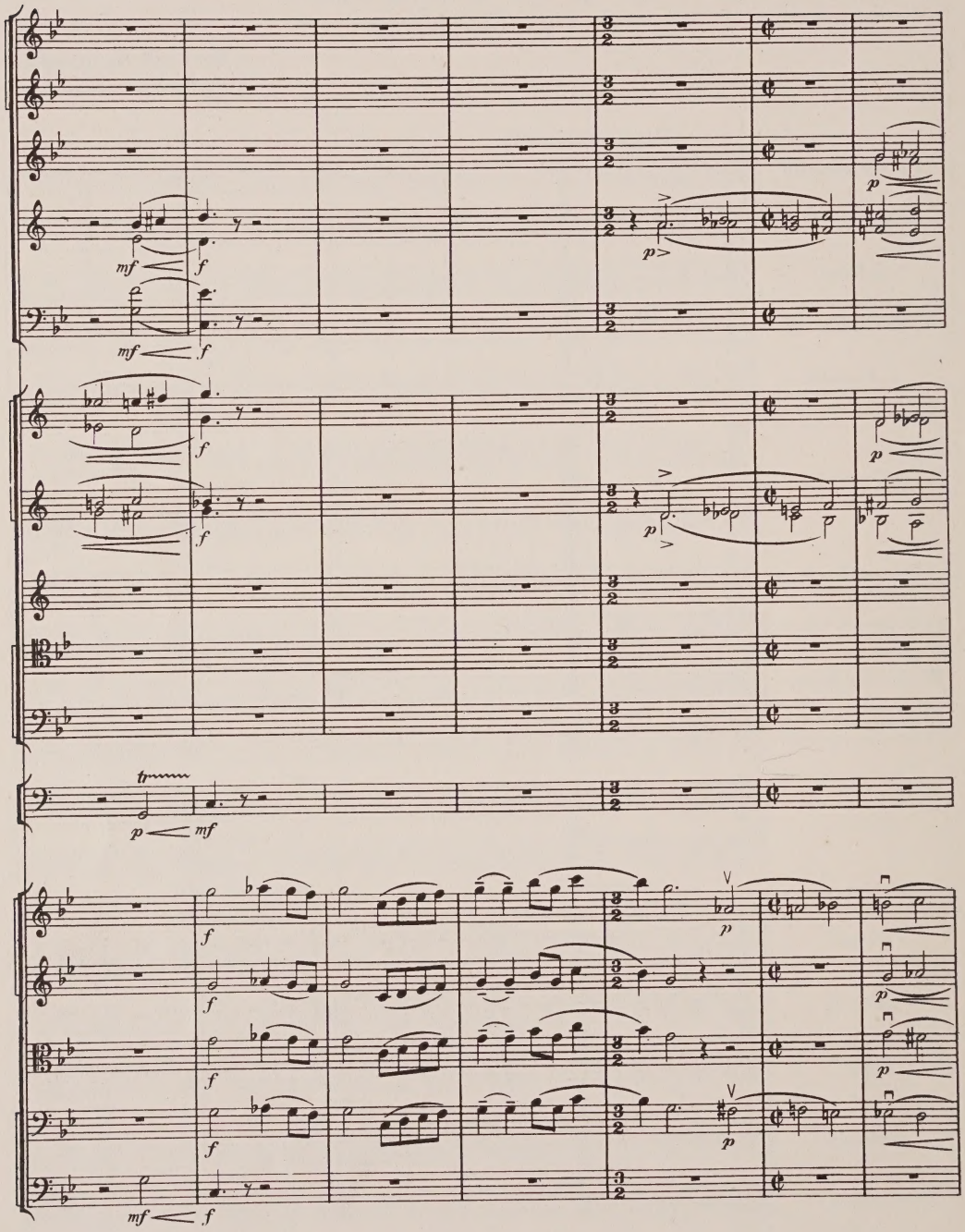
Малая флейта	Flauto piccolo
2 флейты	2 Flauti
2 гобоя	2 Oboi
2 кларнета (Си ♭, Ля)	2 Clarinetti (B, A)
2 фагота	2 Fagotti
*	*
4 валторны (Фа)	4 Corni (F)
2 трубы (Си ♭, Ля)	2 Trombe (B, A)
3 тромбона	3 Tromboni
Туба	Tuba
*	*
Литавры	Timpani
Треугольник	Triangolo
*	*
Арфа	Arpa
*	*
Скрипки I	Violini I
Скрипки II	Violini II
Альты	Viole
Виолончели	Violoncelli
Контрабасы	Contrabassi

Первая Симфония
First Symphony

Василий Калинников
Vasily Kalinnikov

I

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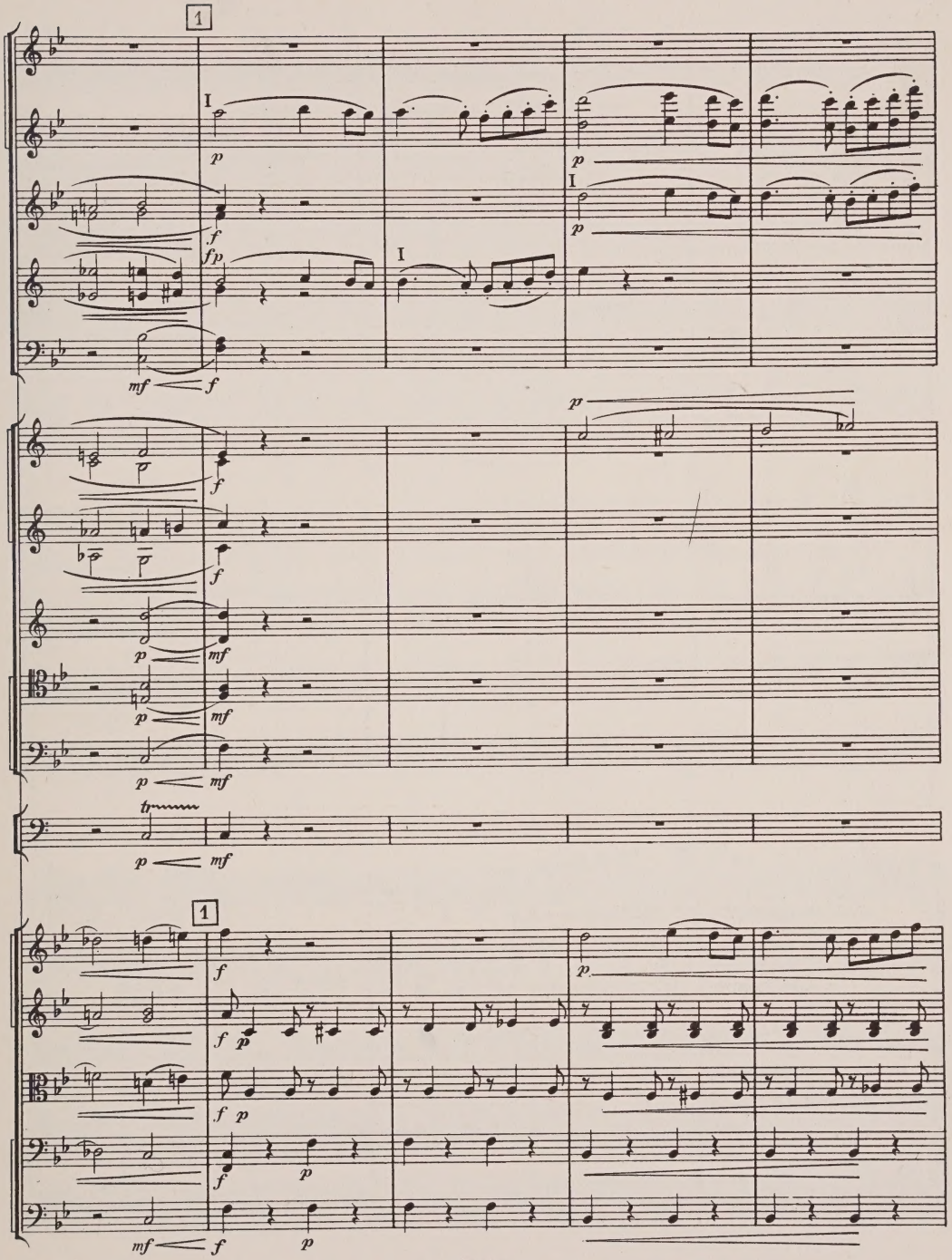

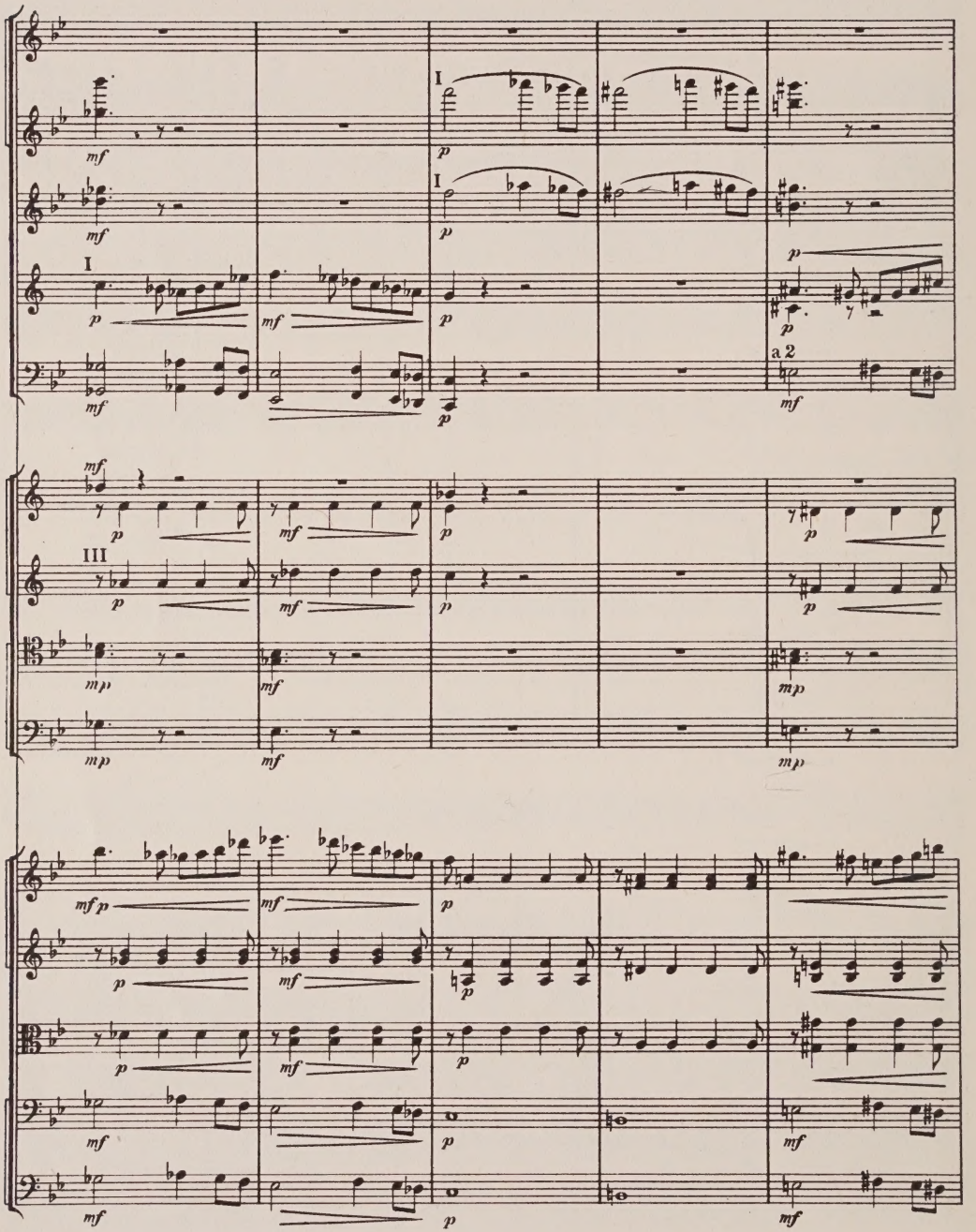
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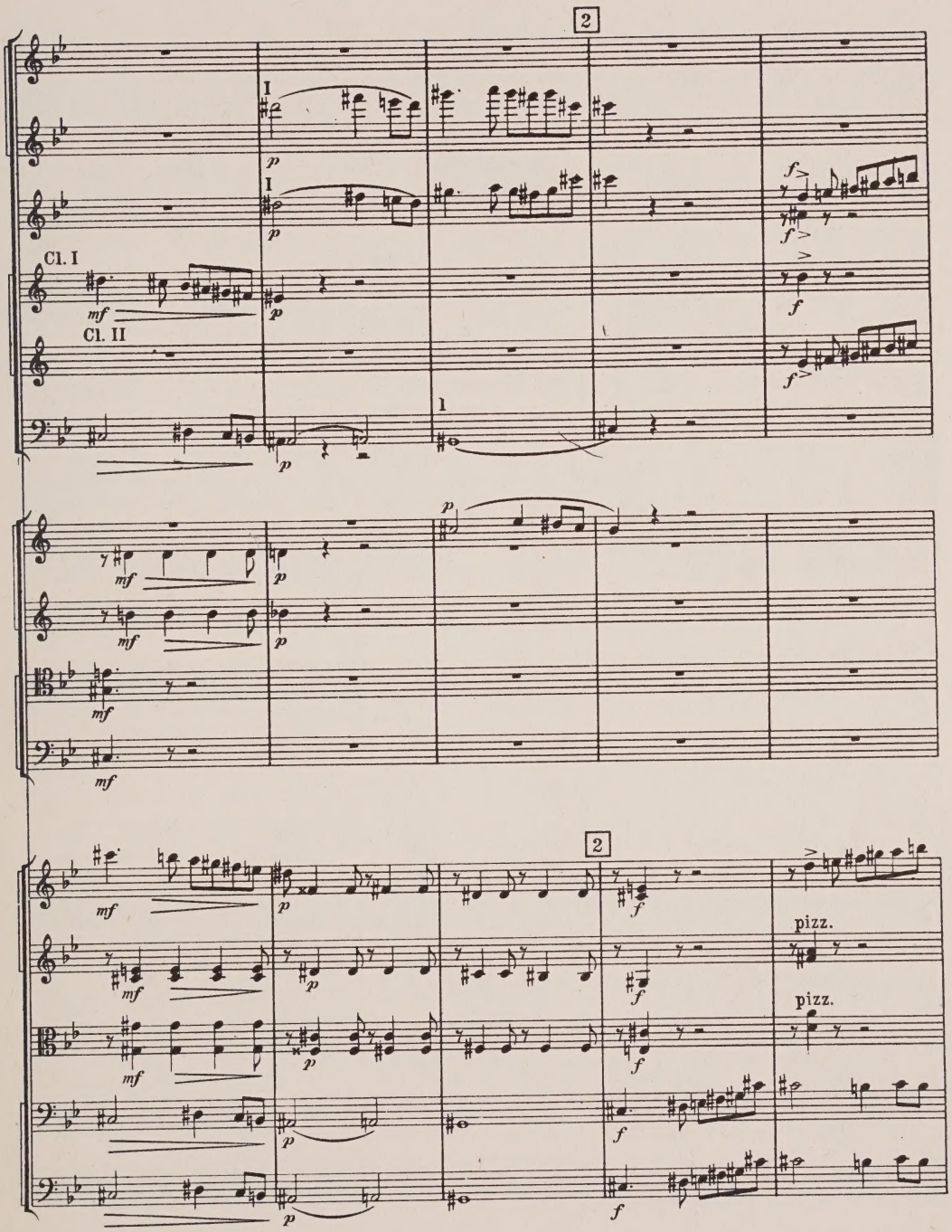
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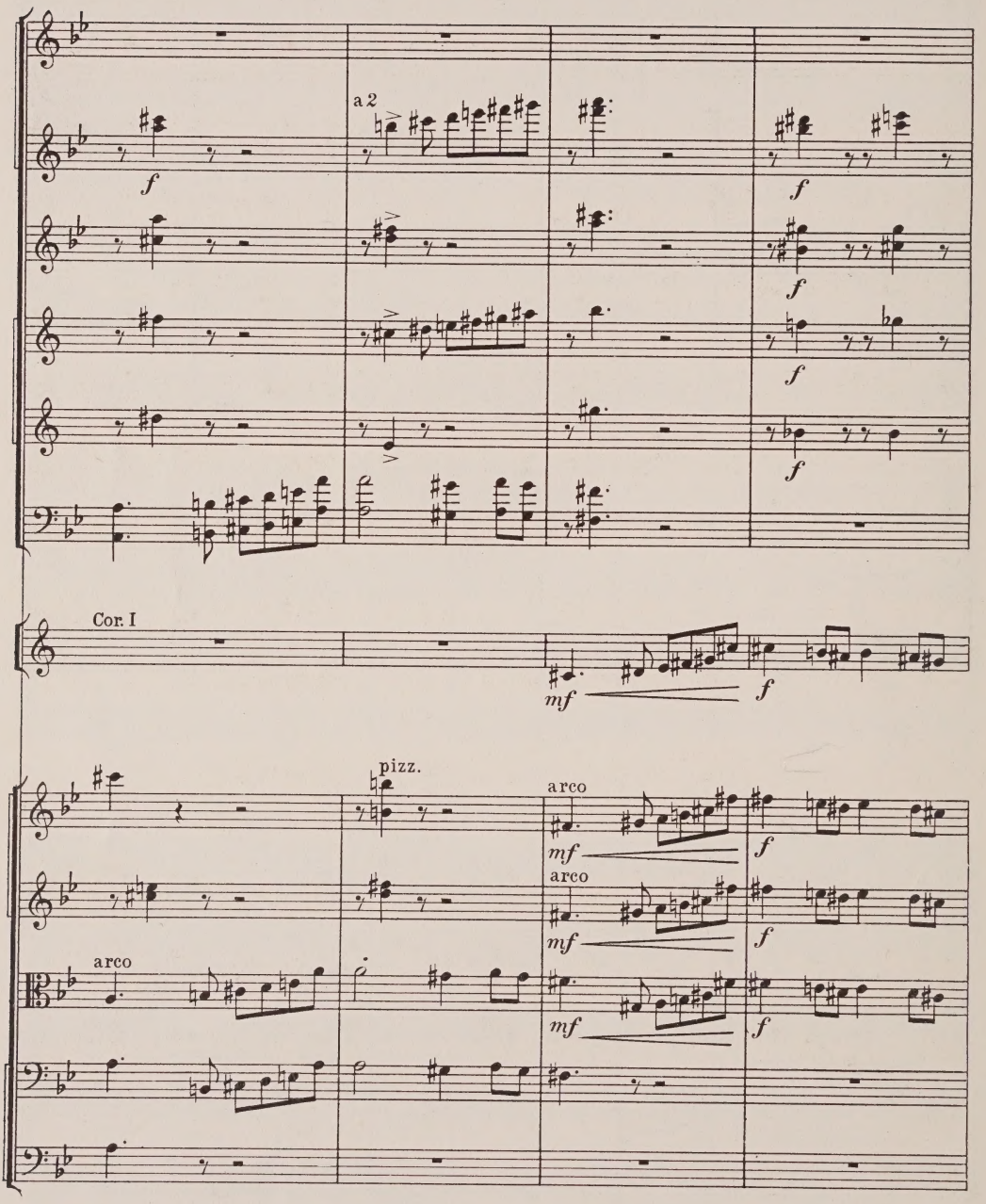
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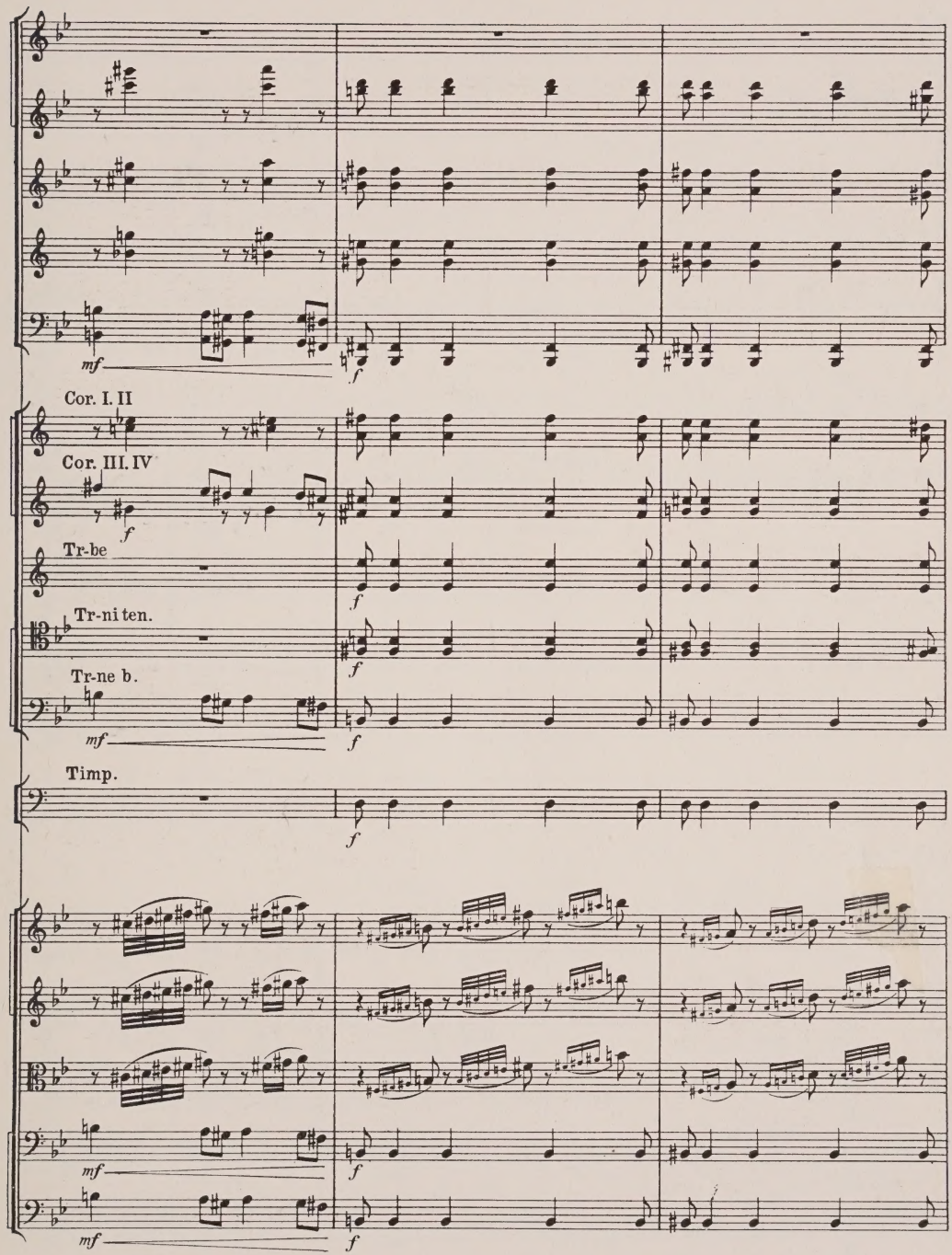
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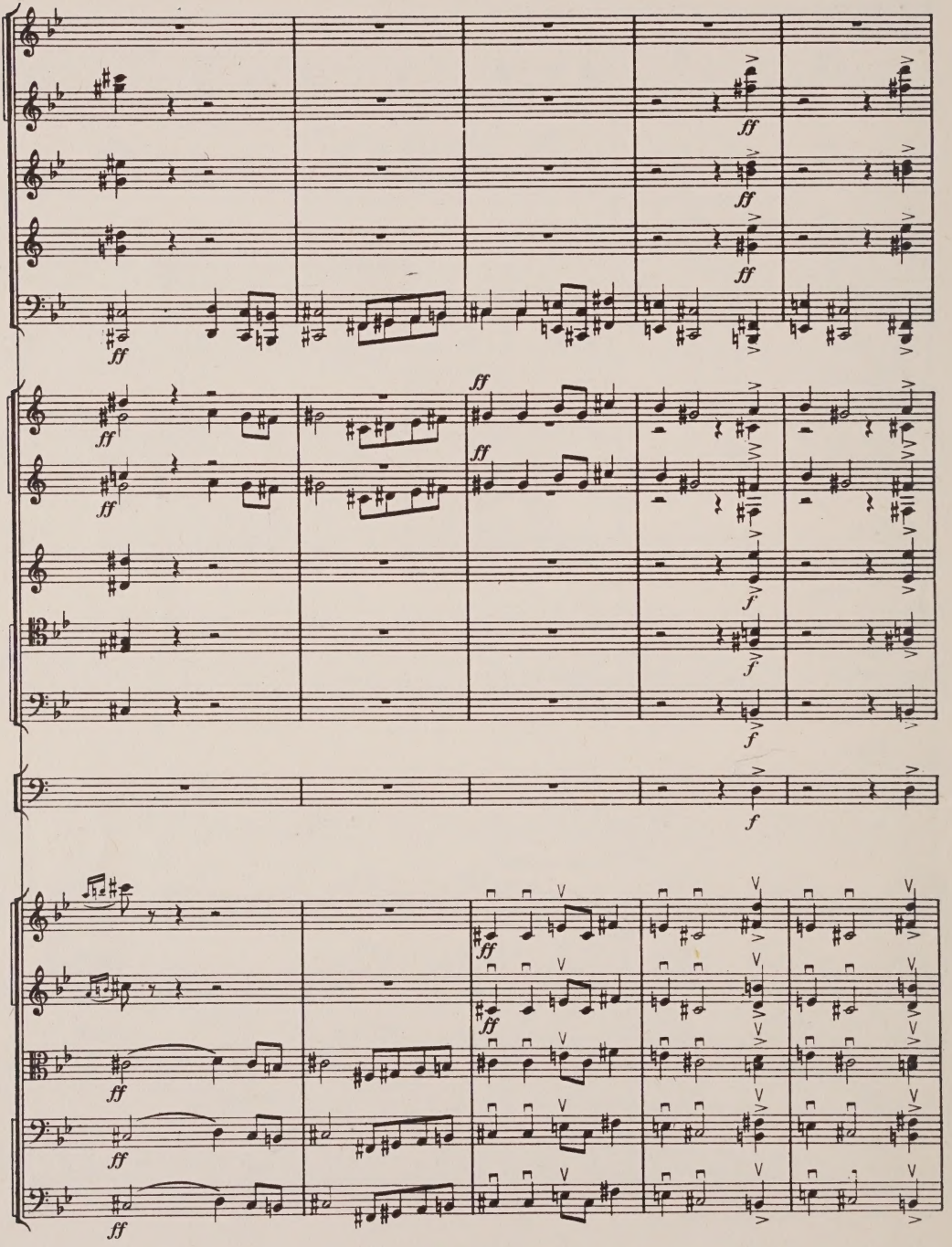
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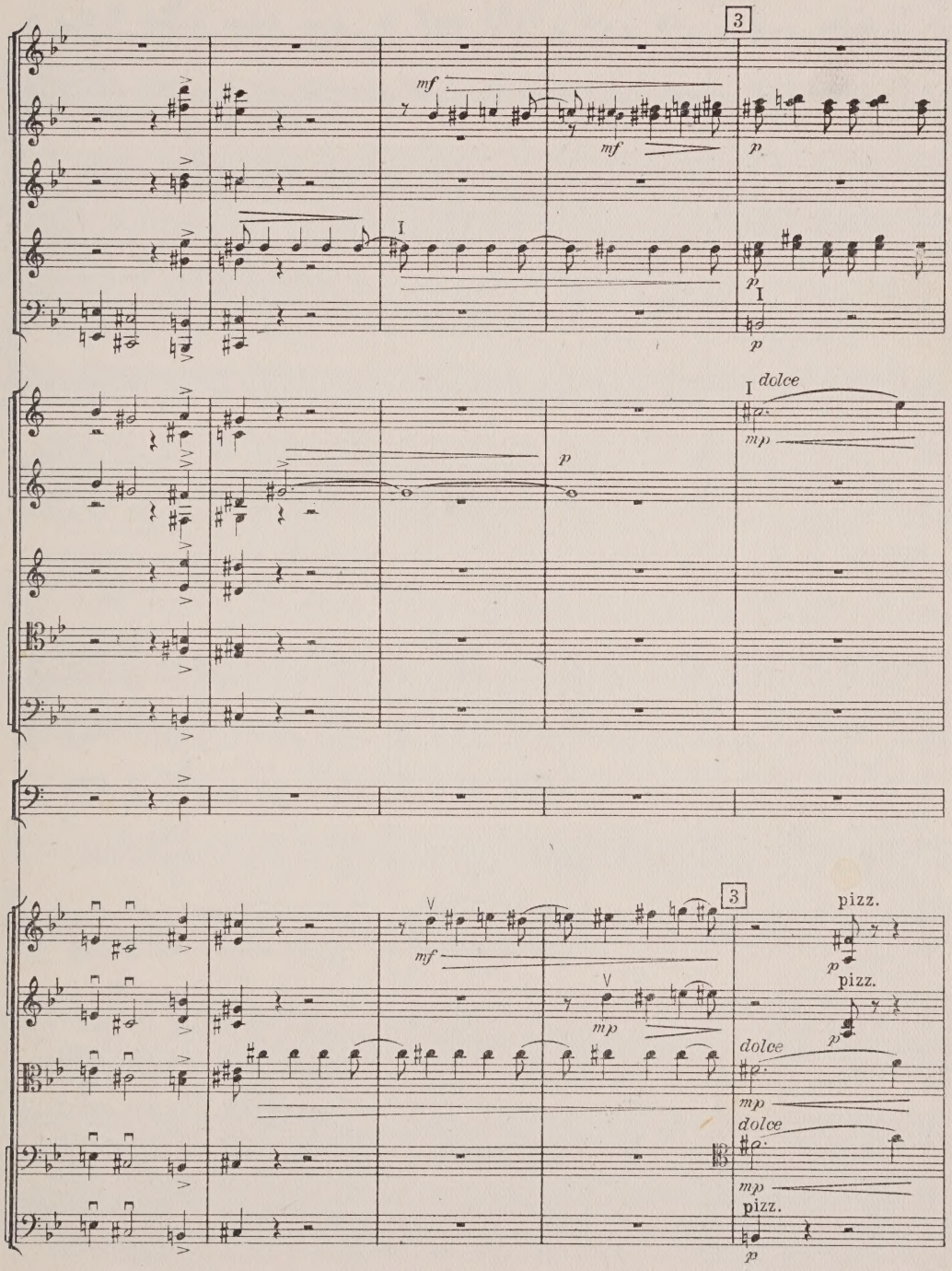
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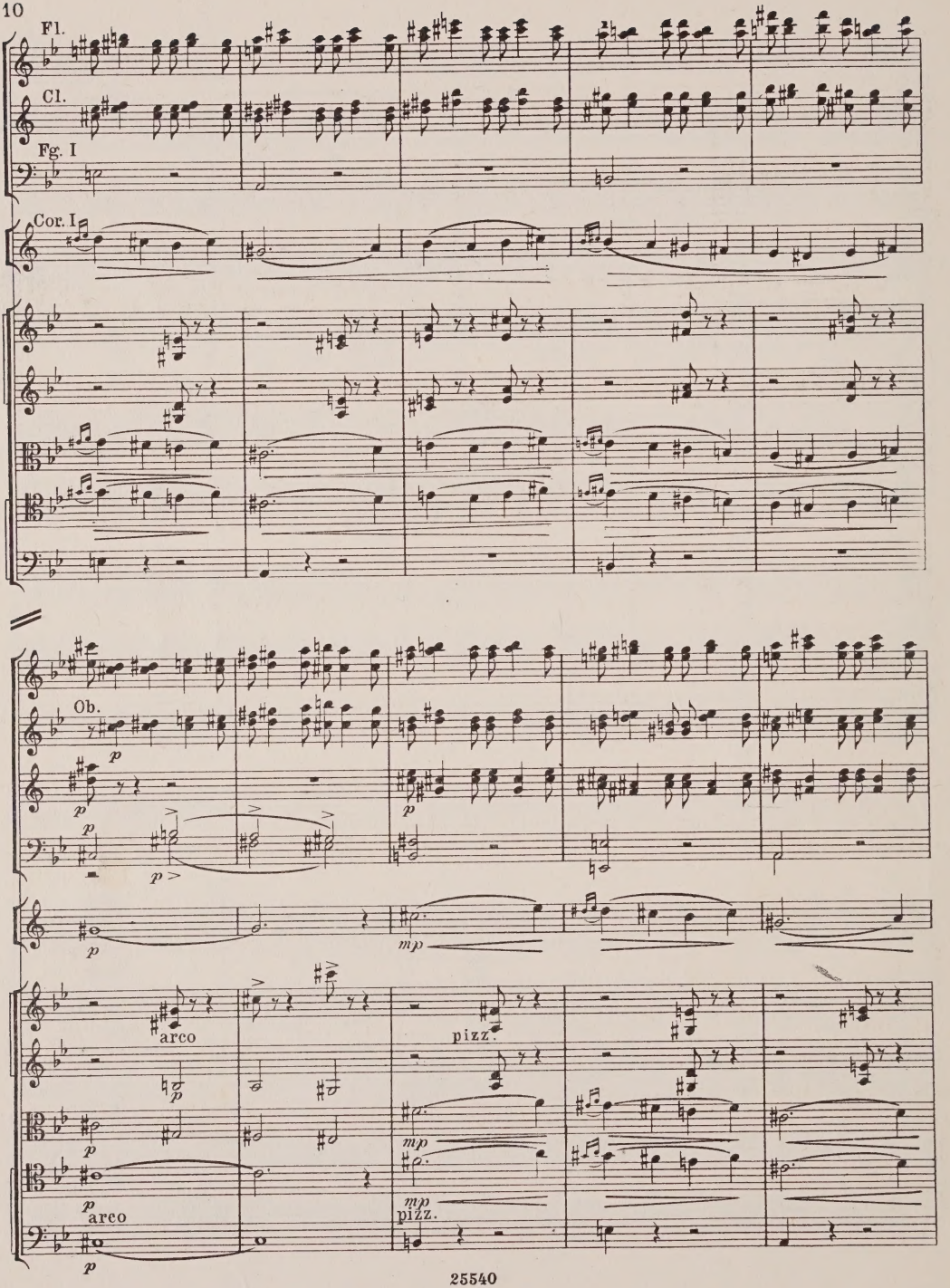
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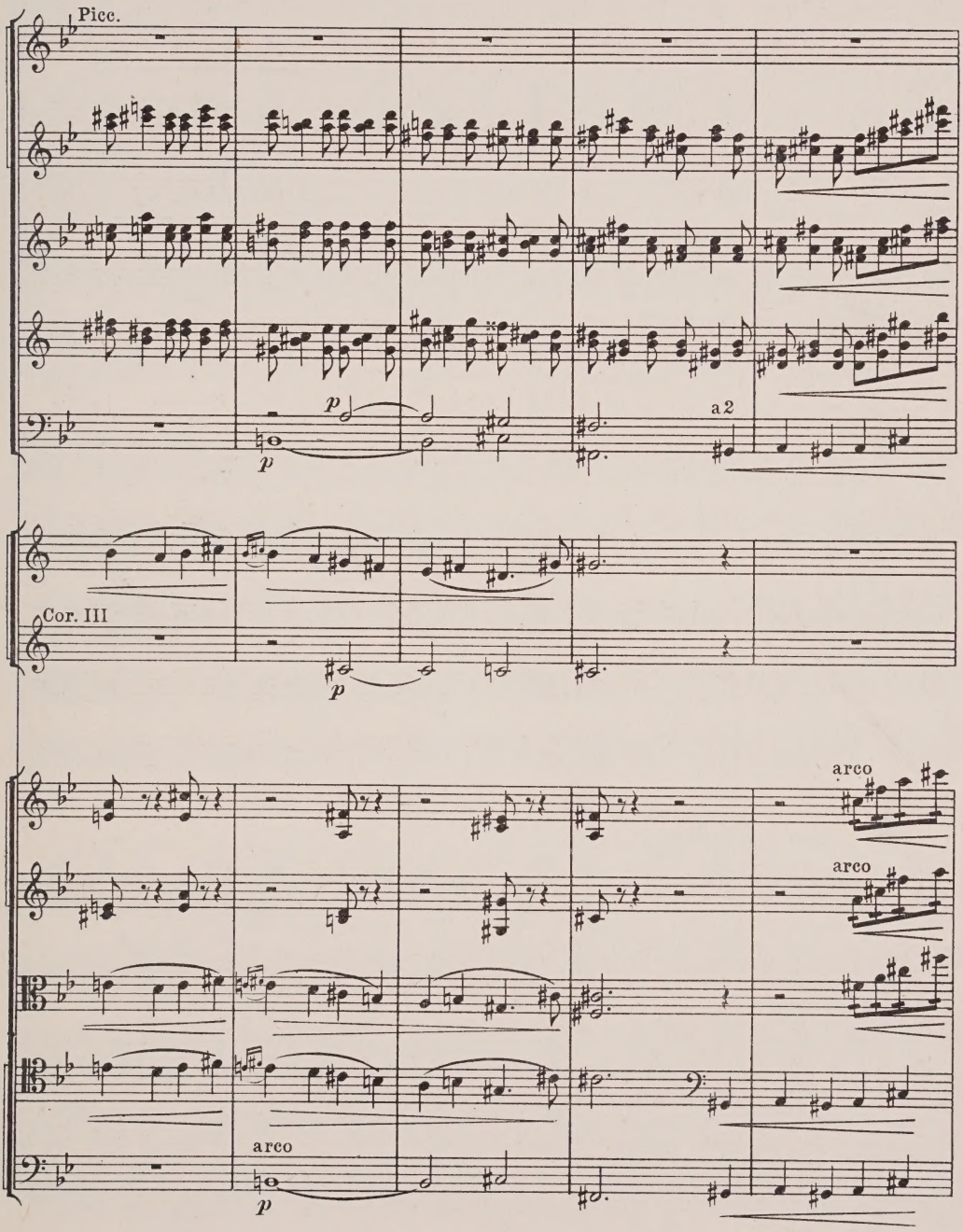
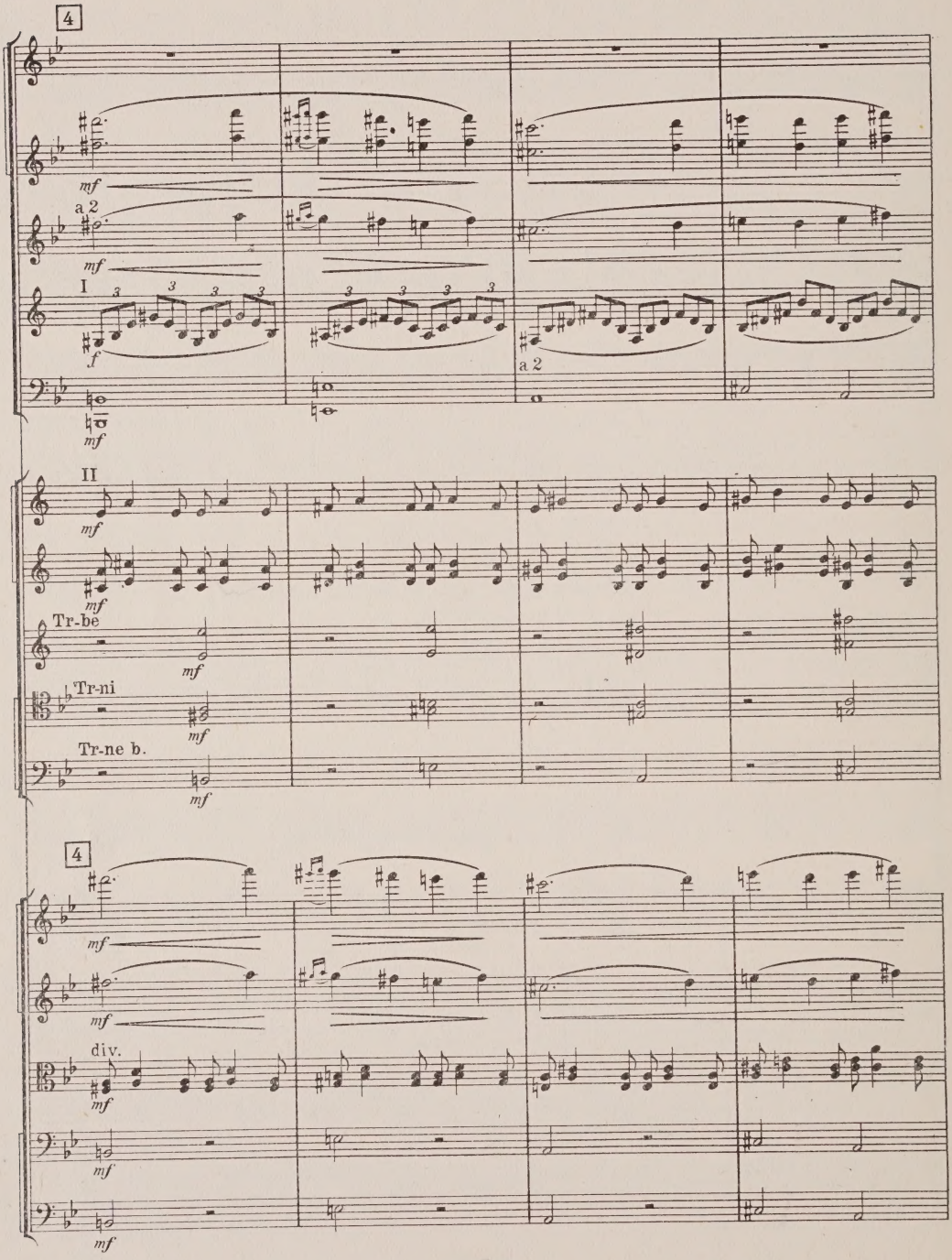
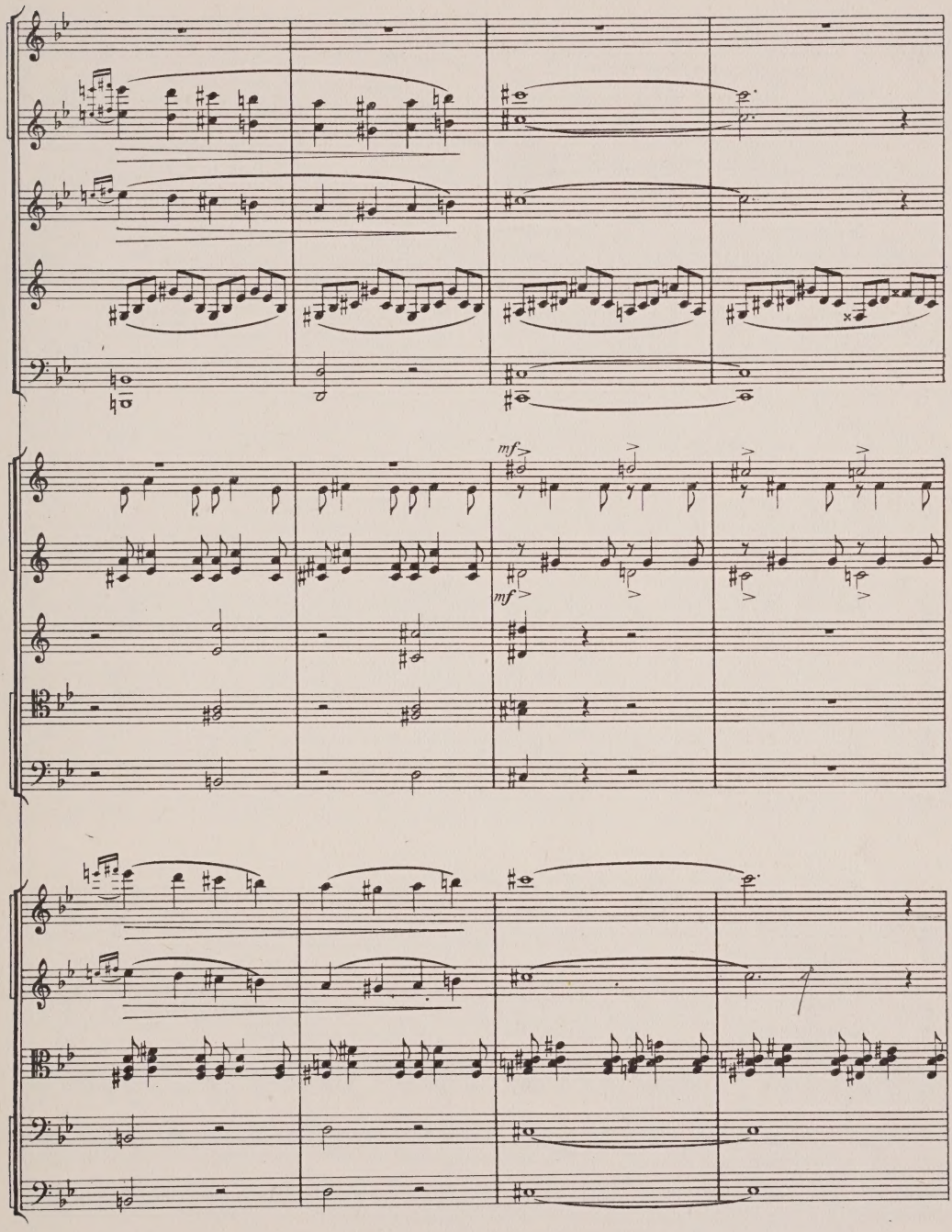
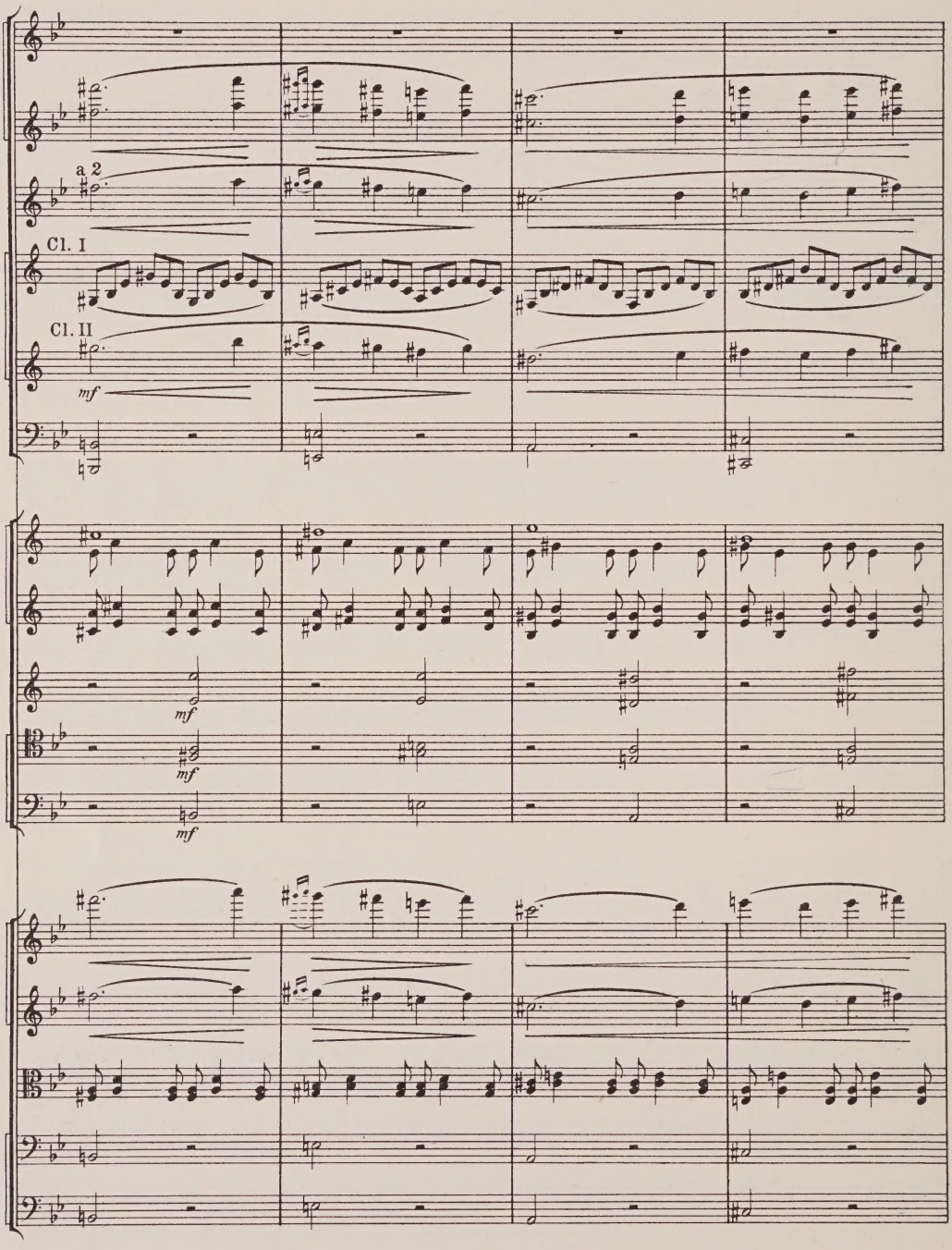
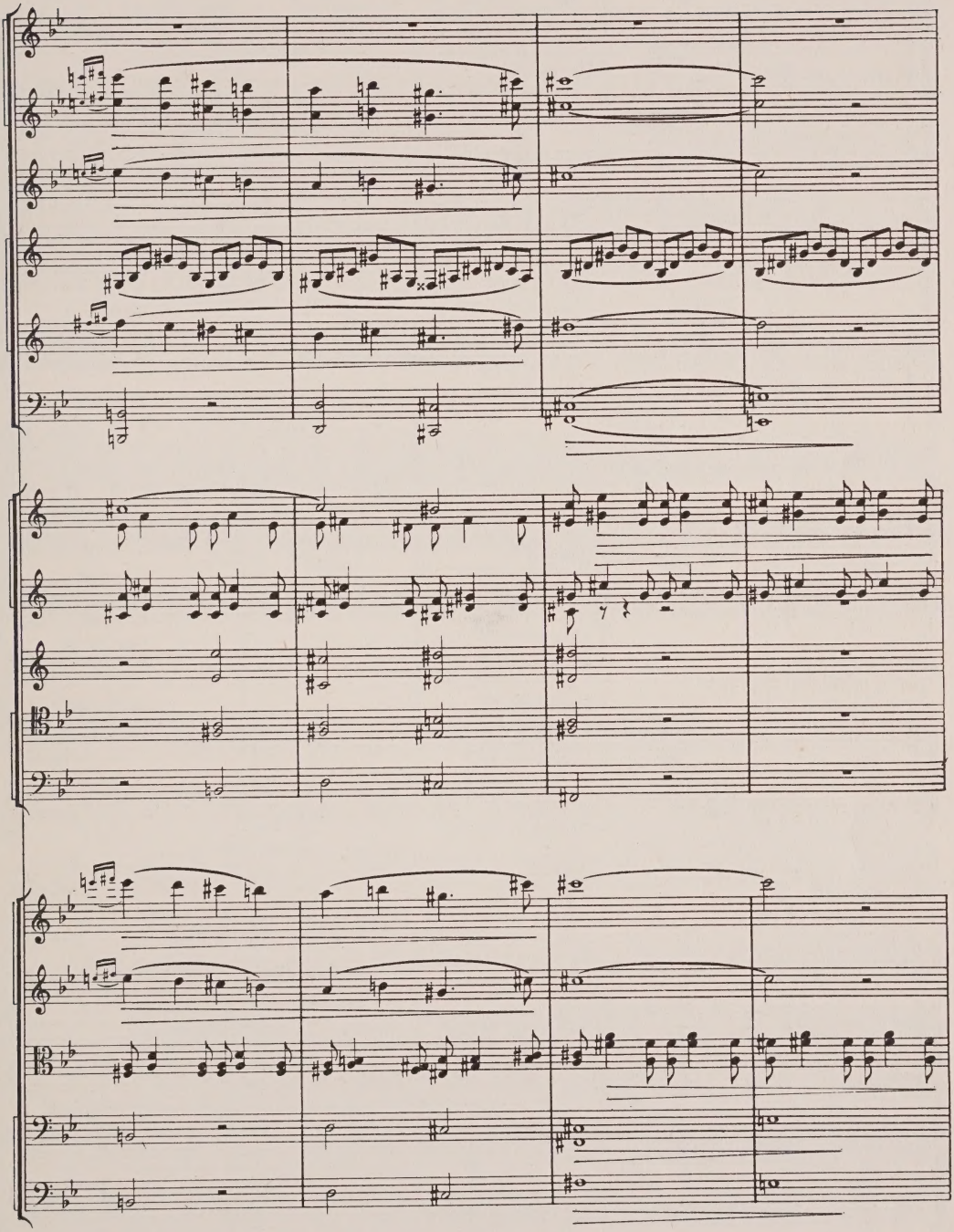
arco
pizz.

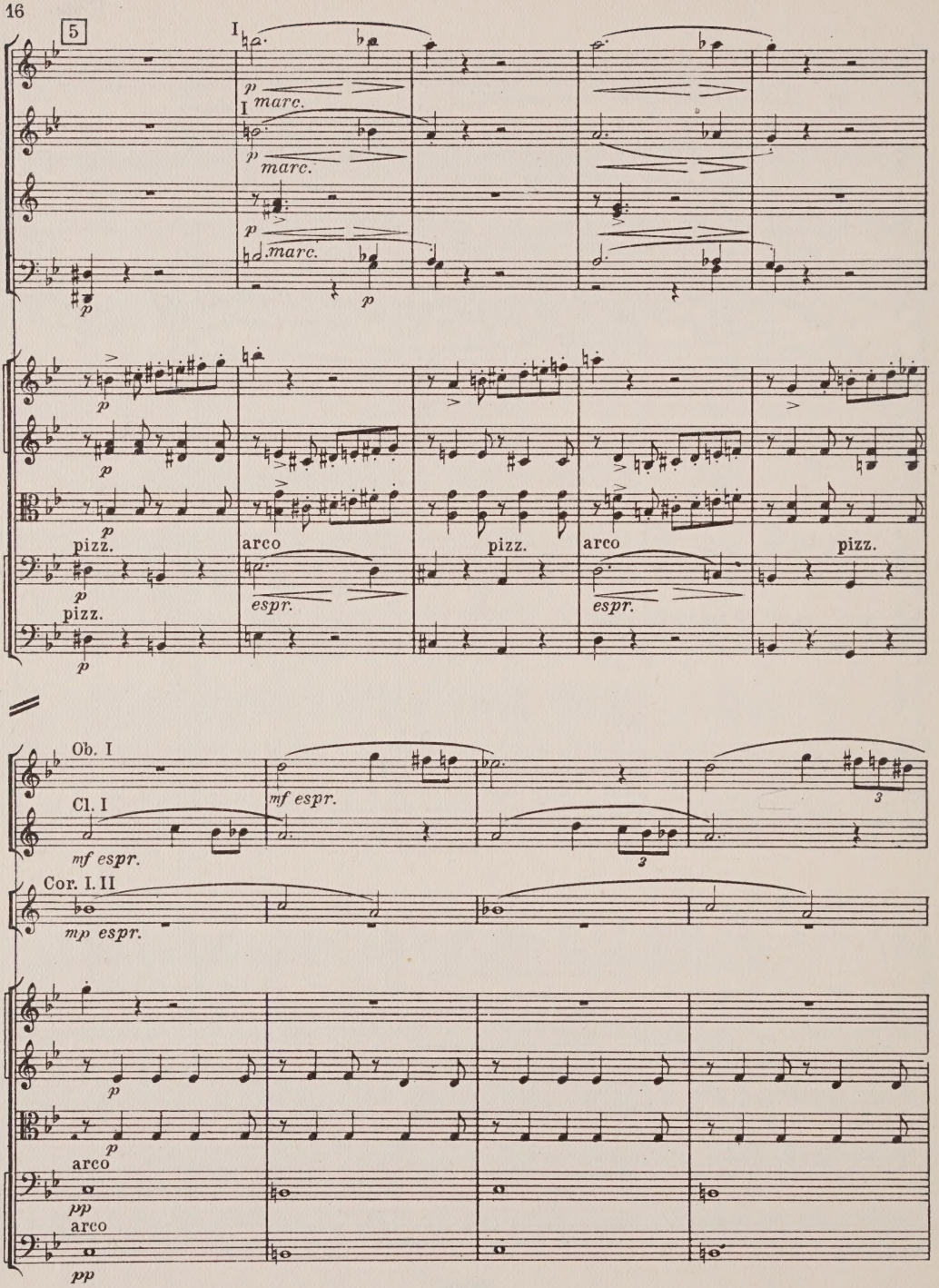

Picc.
p
p
a 2
Cor. III
p
arco
arco
arco
p

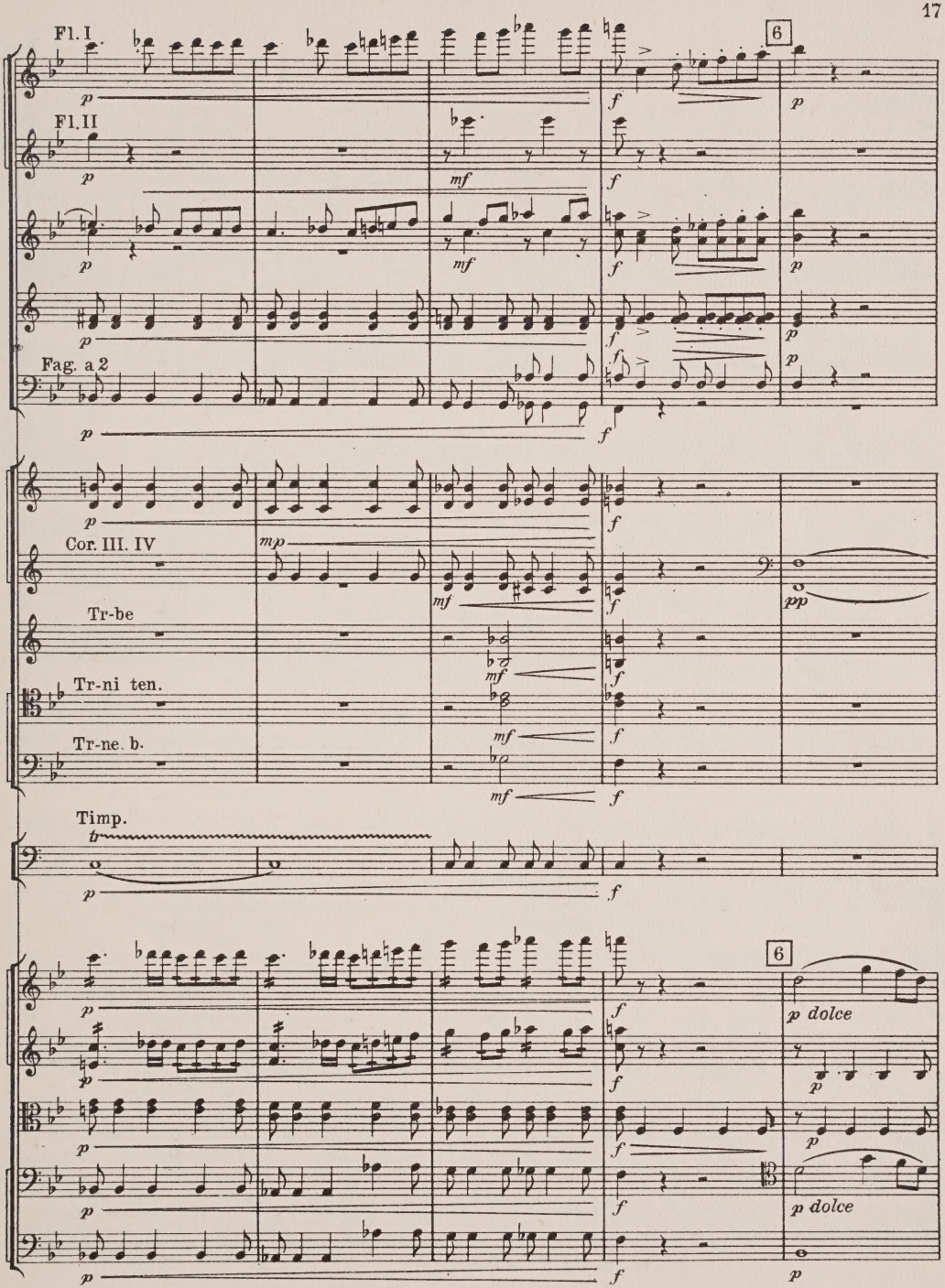

4
a 2
I
a 2
II
Tr-be
Tr-ni
Tr-ne b.
4
div.

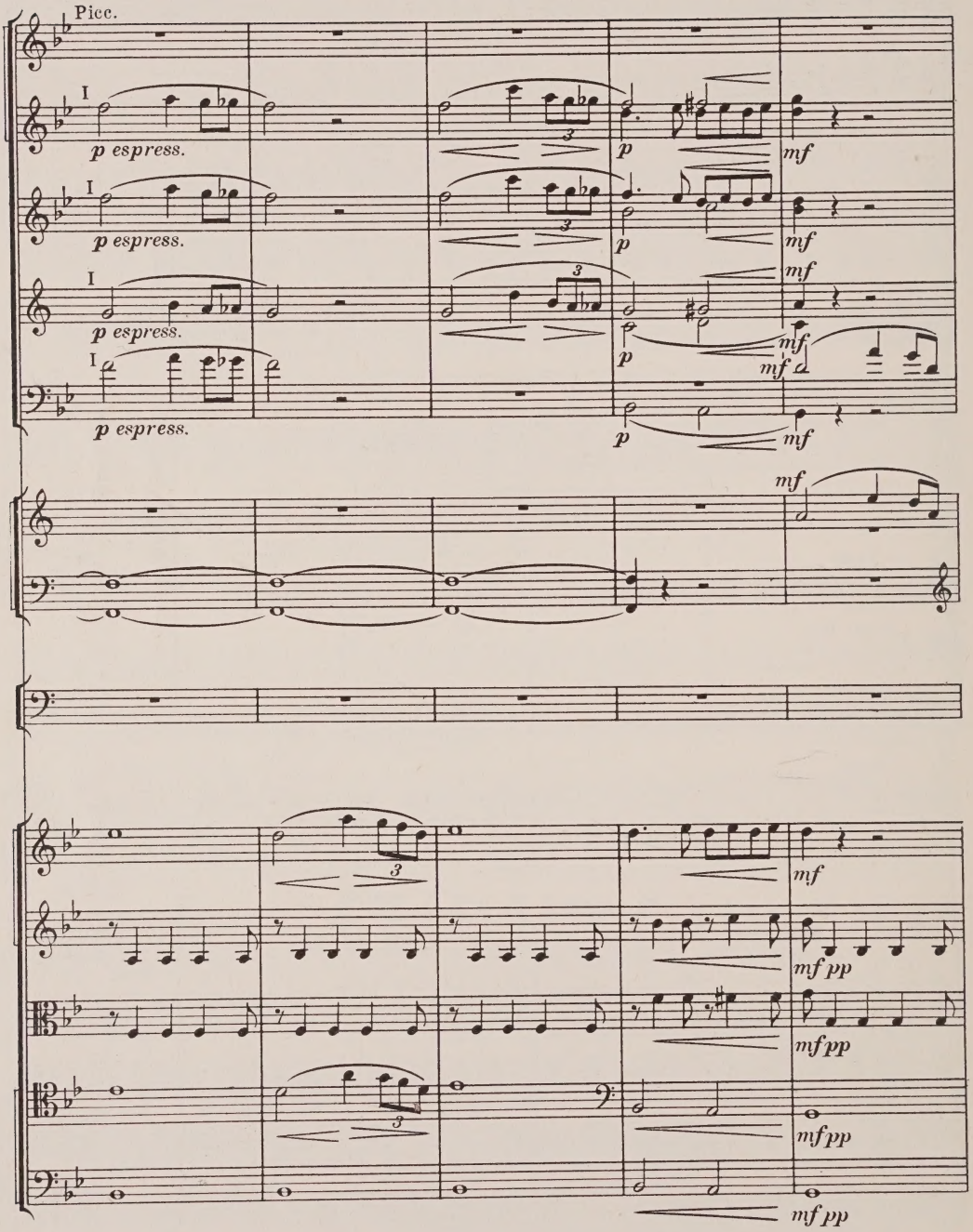

mf
mf

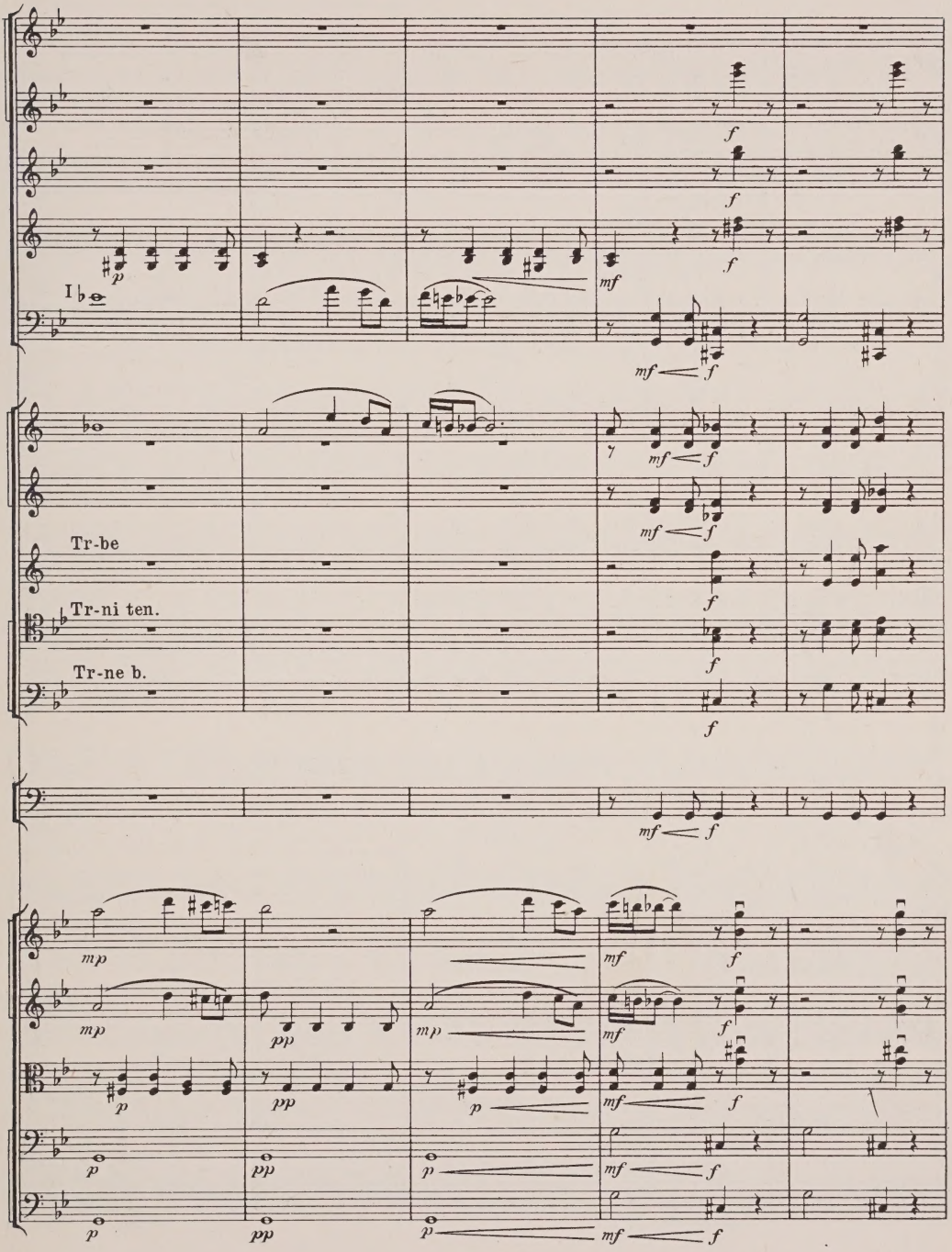

a 2
Cl. I
Cl. II
mf
mf
mf
mf

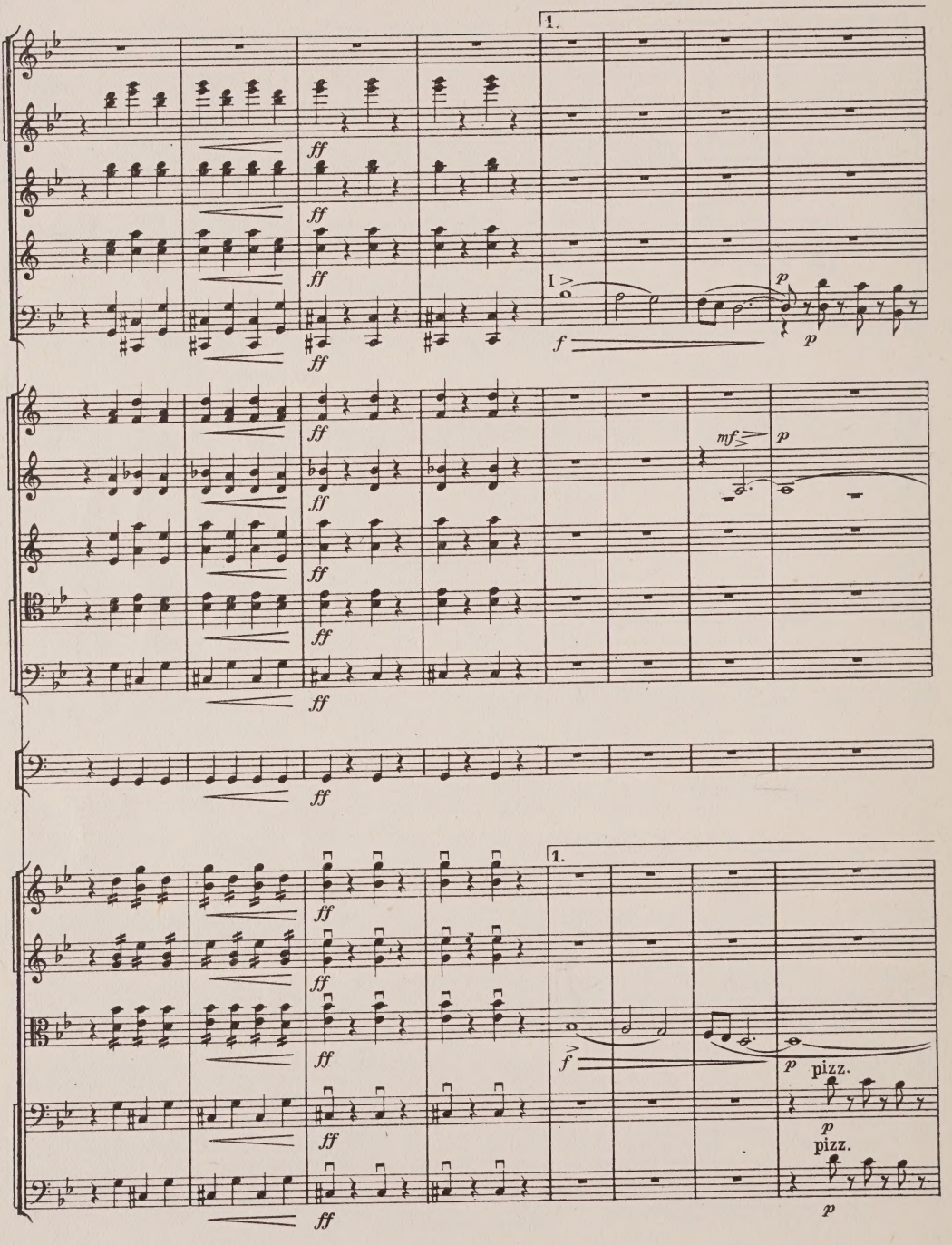


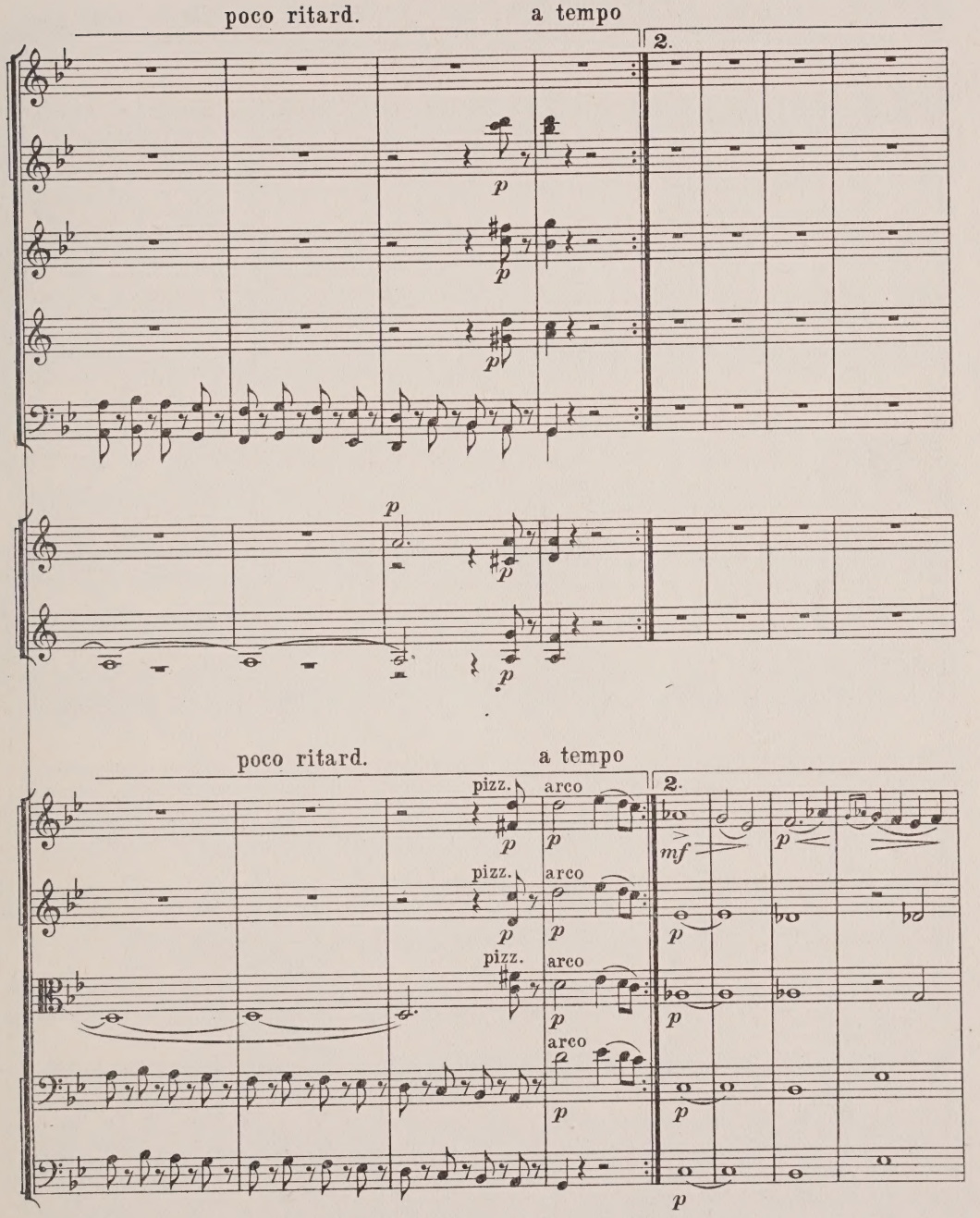

5
I
p marc.
I
p marc.
p marc.
p
p
p
pizz.
p
pizz.
arco
espr.
pizz.
arco
espr.
pizz.
Ob. I
Cl. I
mf espr.
mf espr.
3
3
Cor. I. II
mp espr.
p
p
arco
pp
arco
pp

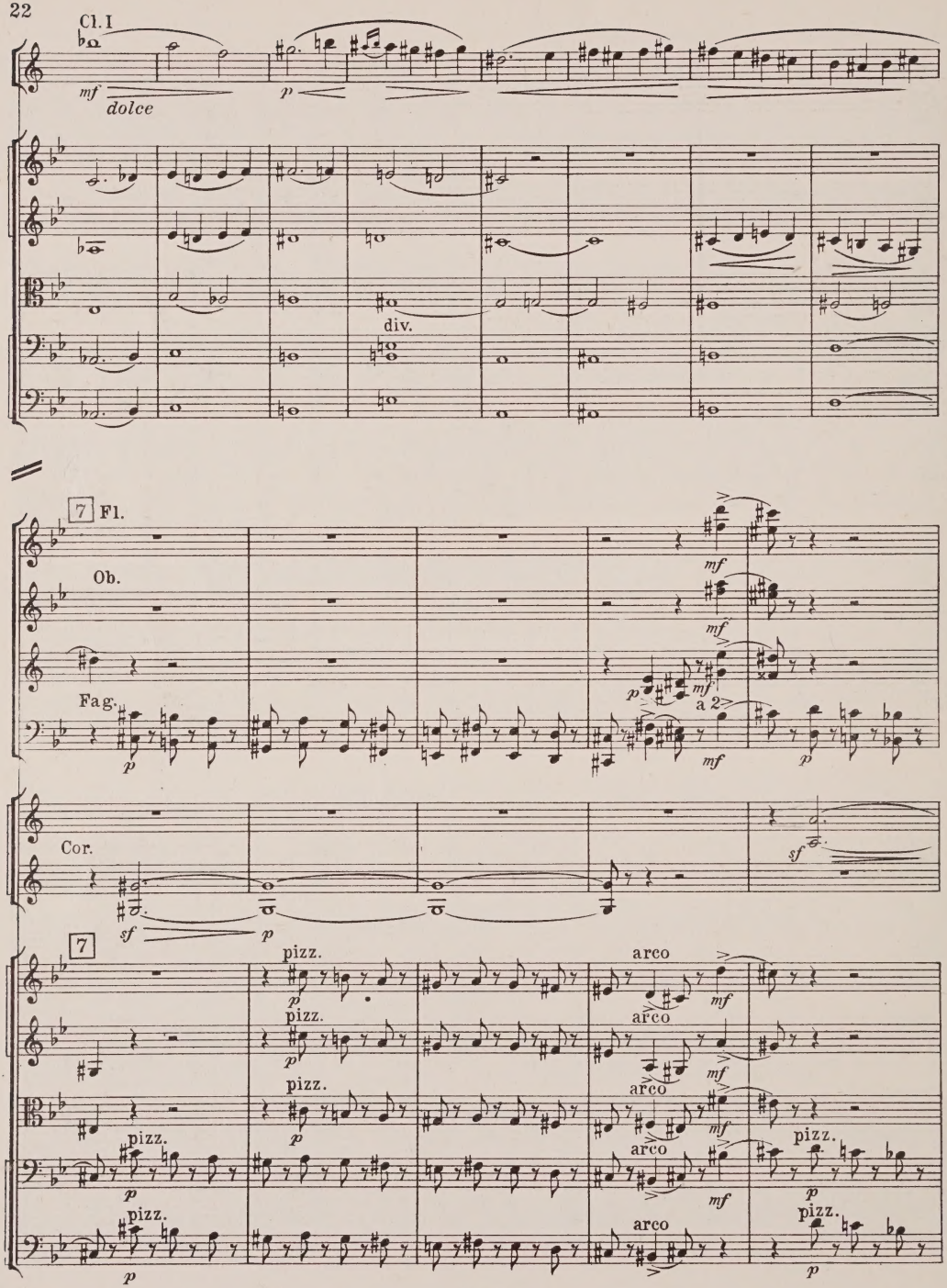

Fl. I
Fl. II
Fag. a 2
Cor. III. IV
Tr-be
Tr-ni ten.
Tr-ne. b.
Timp.
6
6
p dolce
p dolce

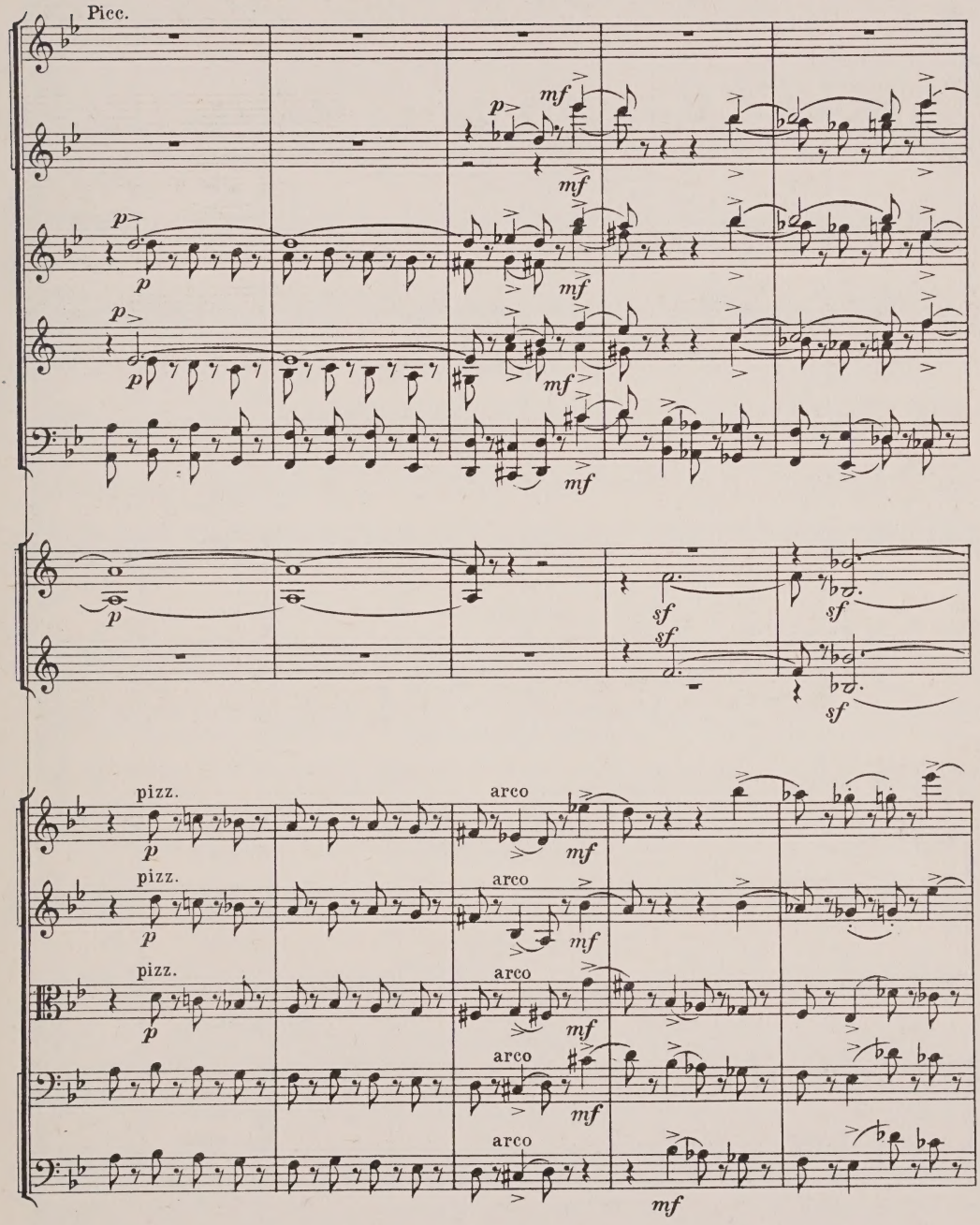

Picc.
I
p espress.
p
mf
mf pp

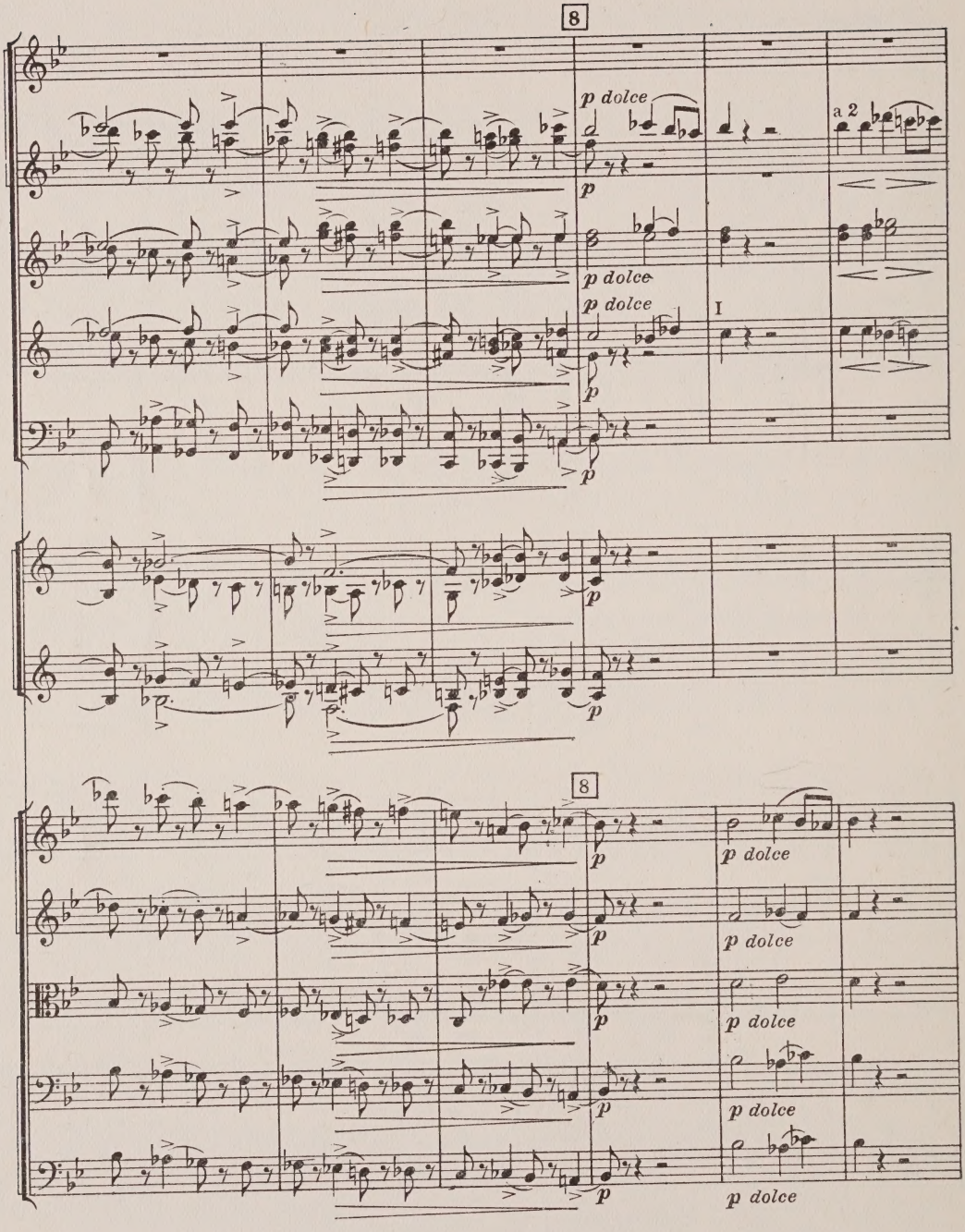

I
Tr-be
Tr-ni ten.
Tr-ne b.

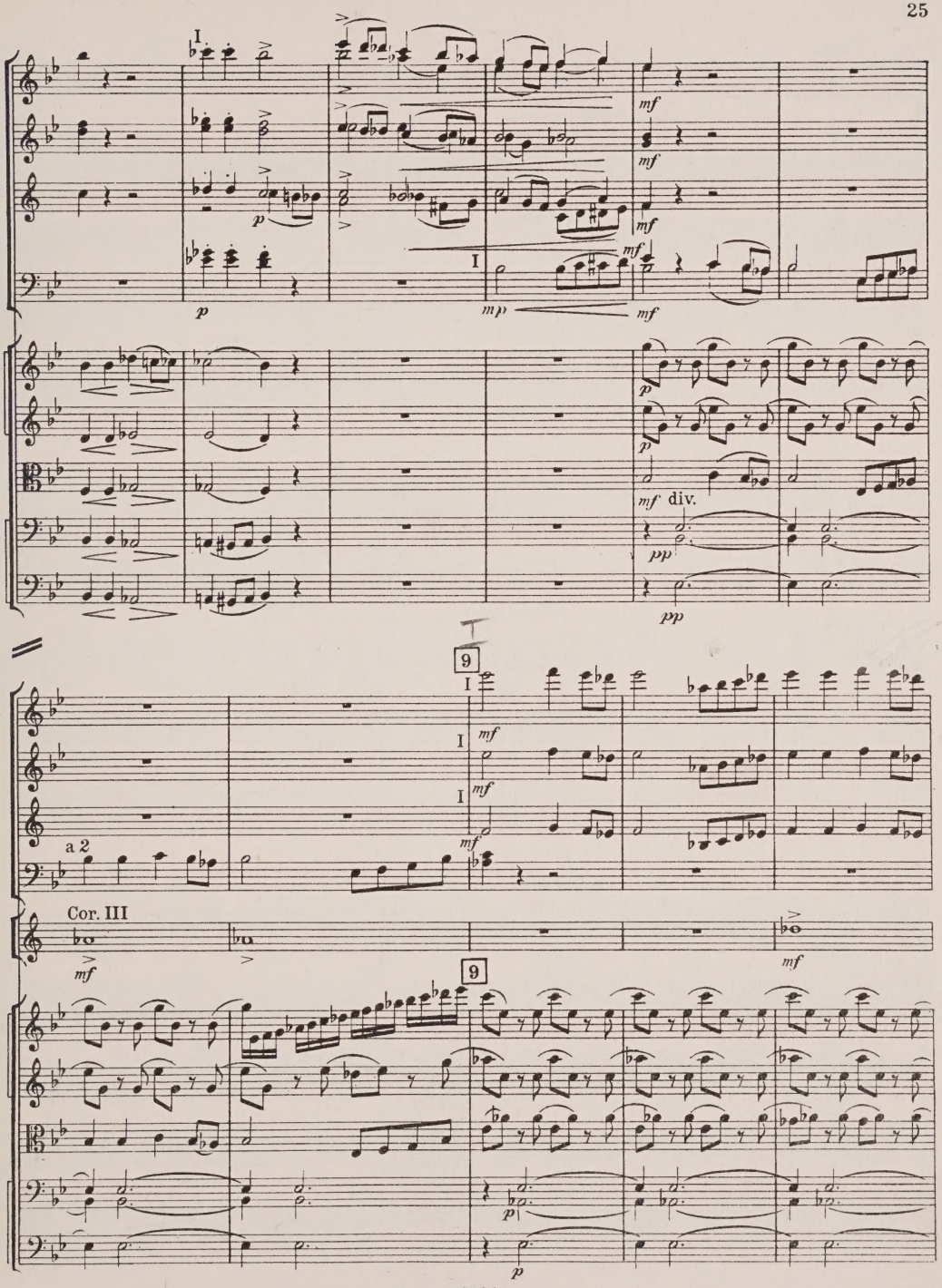

1.
ff
f
p
mf
pizz.
1.

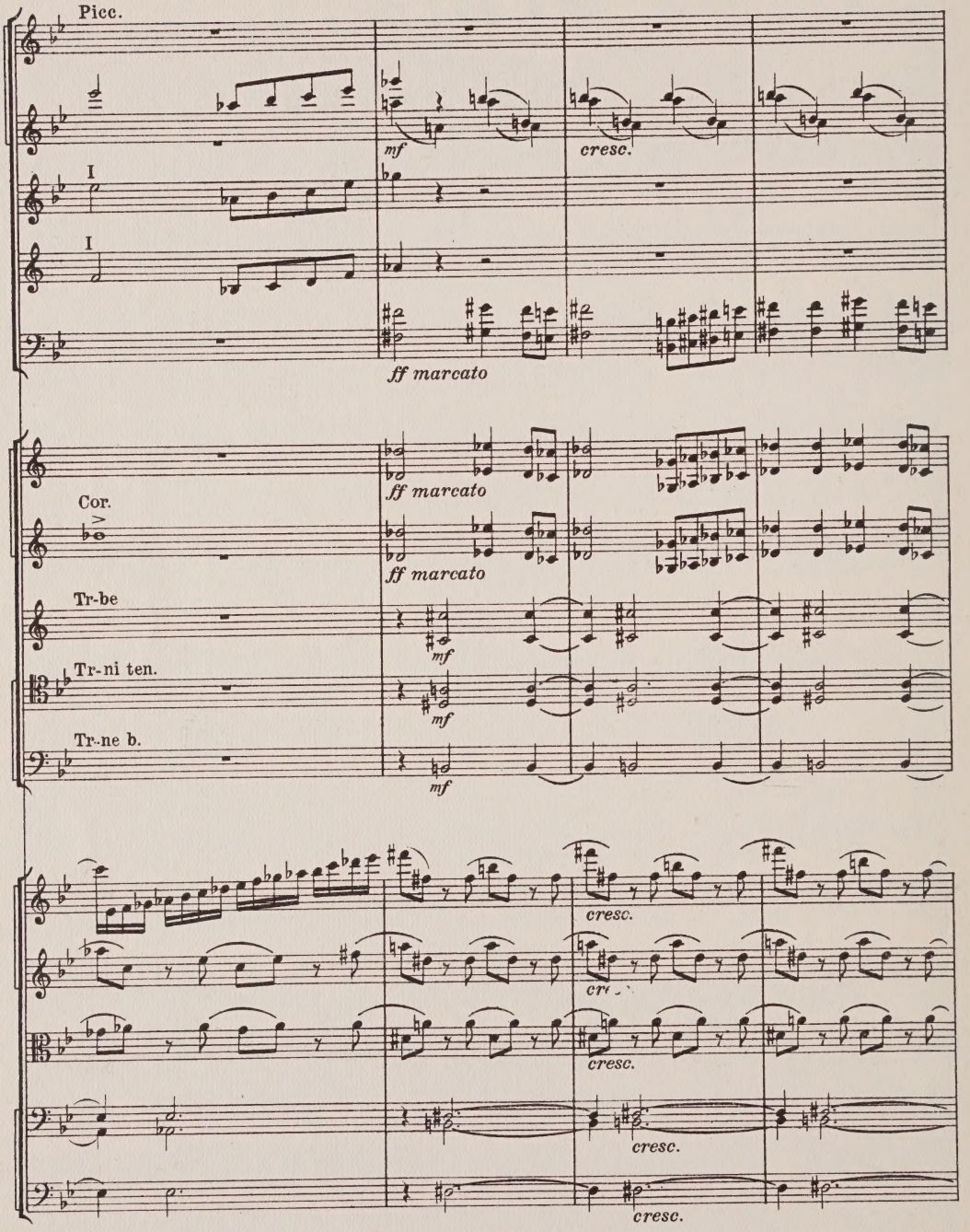

poco ritard.
a tempo
2.
p
poco ritard.
a tempo
pizz.
arco
2.
mf
p

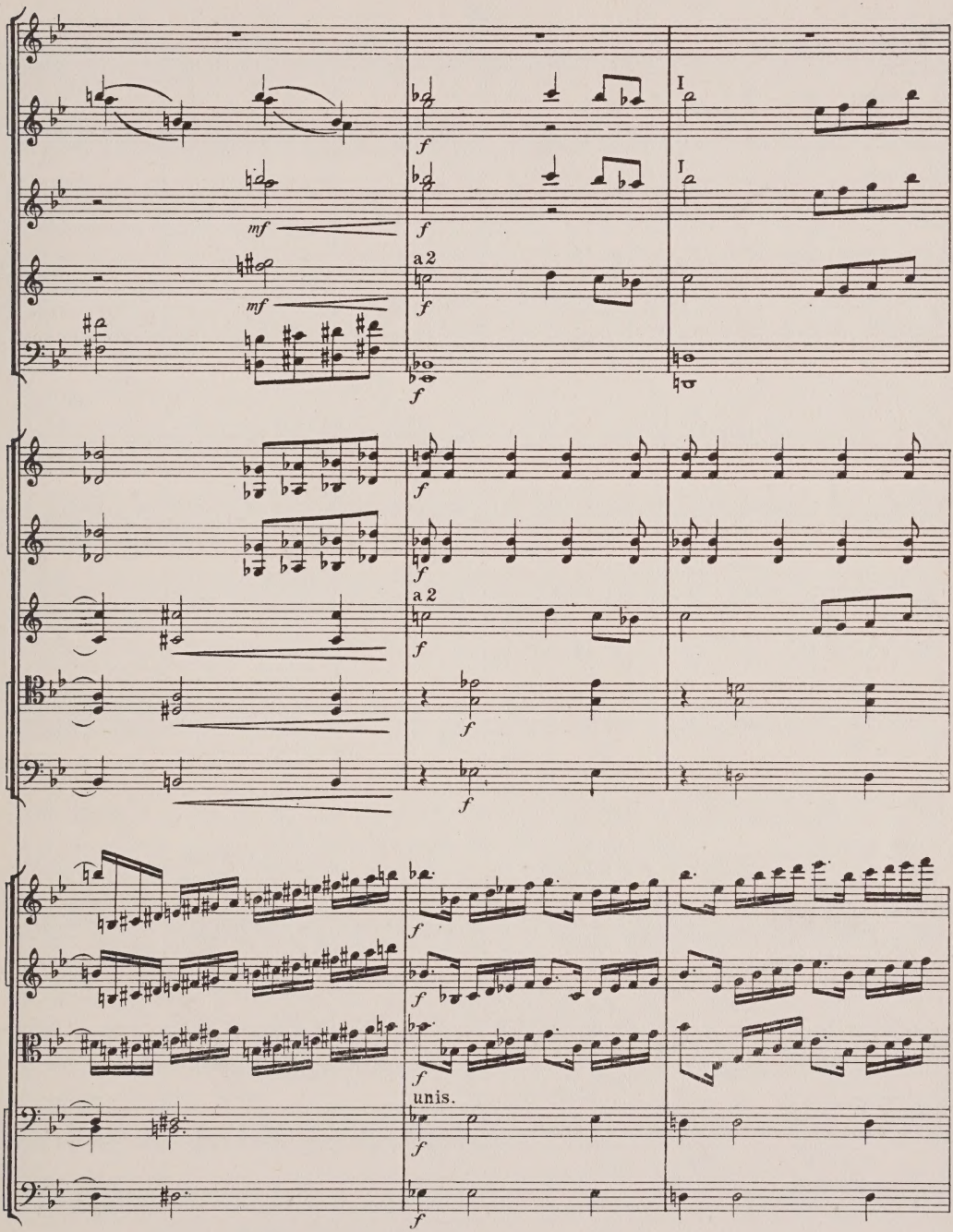

Cl. I
mf
dolce
p
div.
7
Fl.
Ob.
Fag.
mf
mf
p
mf
a 2
mf
p
Cor.
sf
p
sf
7
pizz.
arco
p
mf
pizz.
arco
p
mf
pizz.
arco
p
mf
pizz.
arco
p
mf
pizz.
arco
p
mf
pizz.
p
pizz.
p

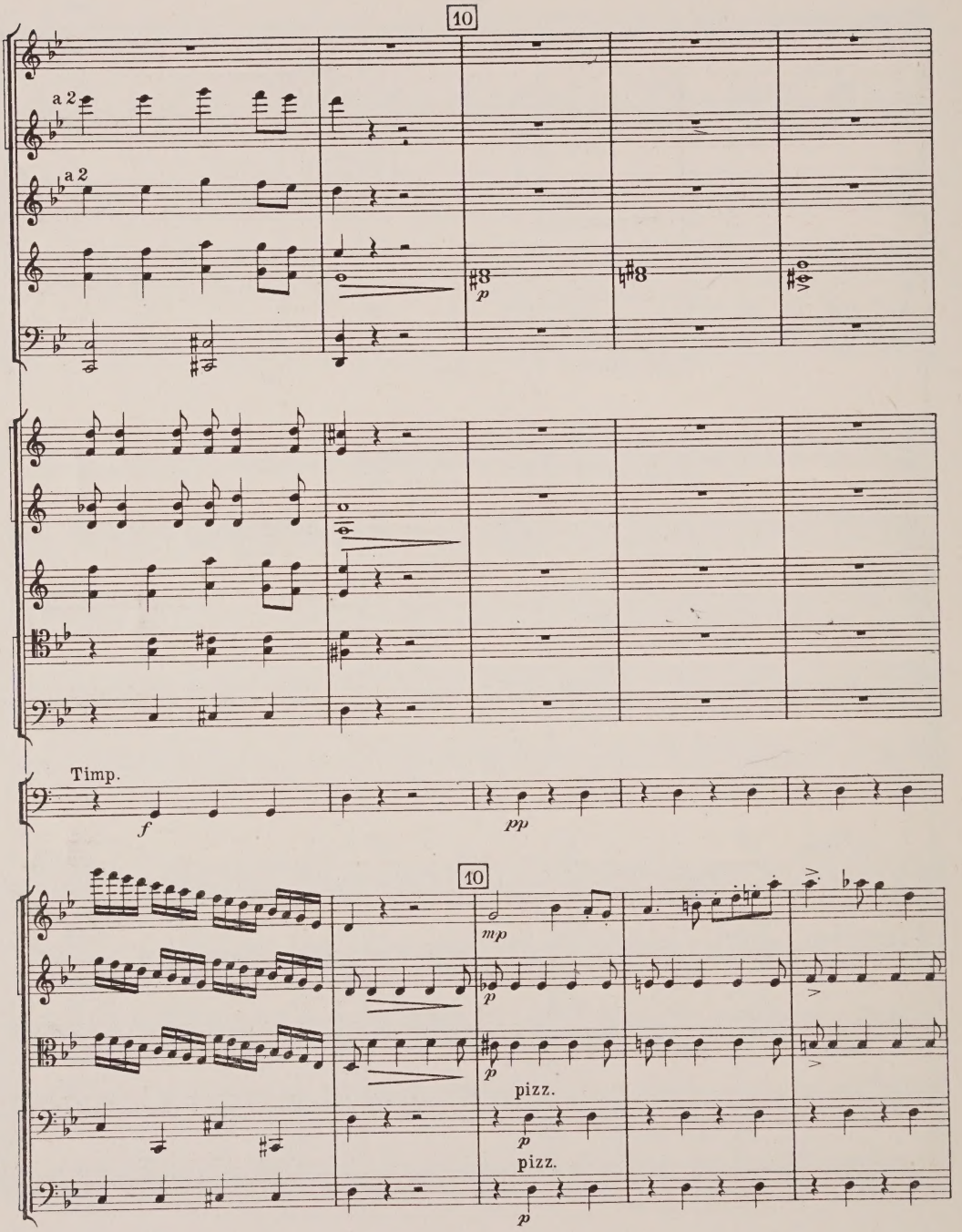

Picc.
p
mf
sf
pizz.
arco

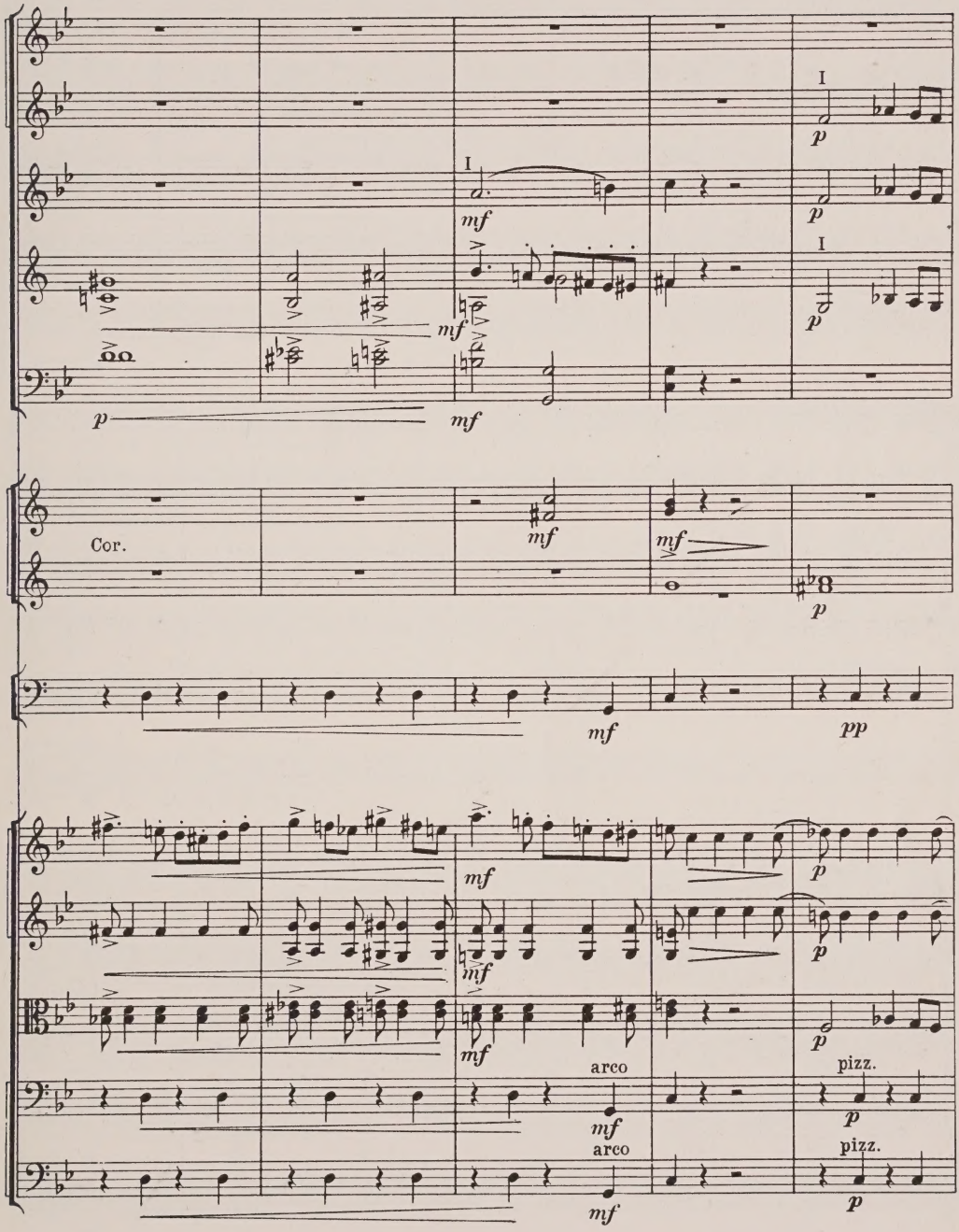

8
p dolce
p
a 2
I
8
p dolce

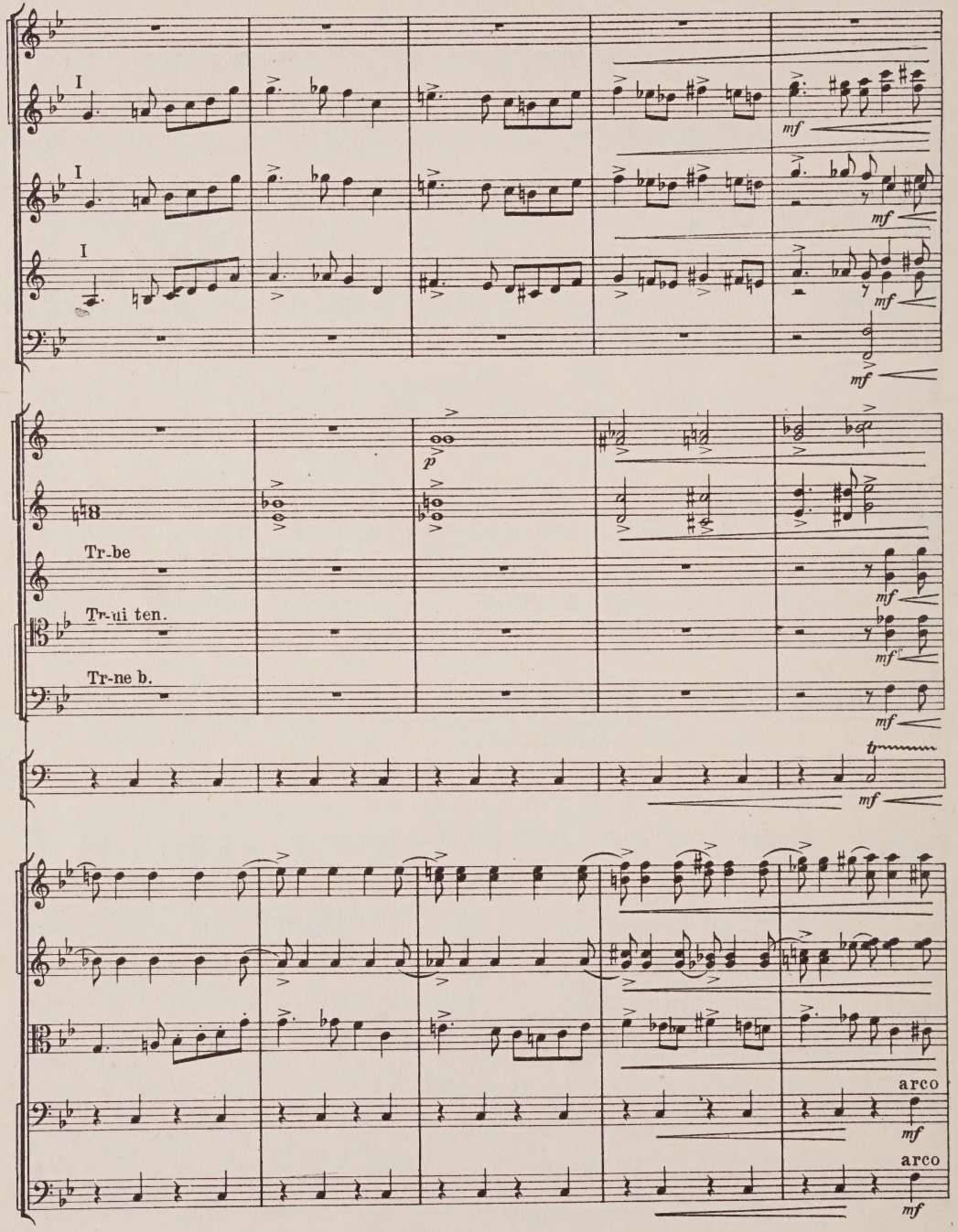

I
p
mf
mp
div.
pp
9
a 2
Cor. III

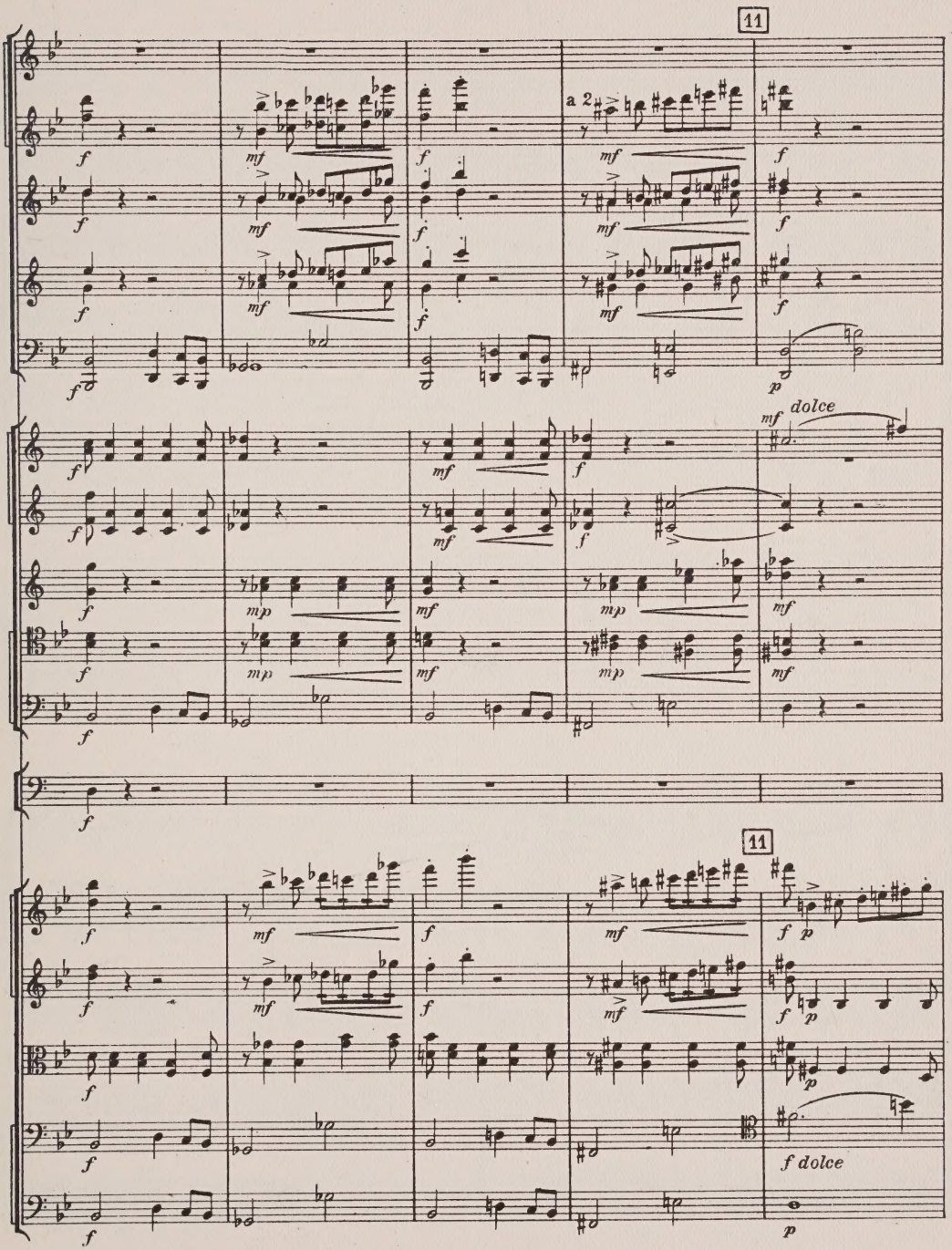

Picc.
I
I
mf
cresc.
ff marcato
Cor.
ff marcato
ff marcato
Tr-be
mf
Tr-ni ten.
mf
Tr-ne b.
mf
cresc.
cresc.
cresc.
cresc.

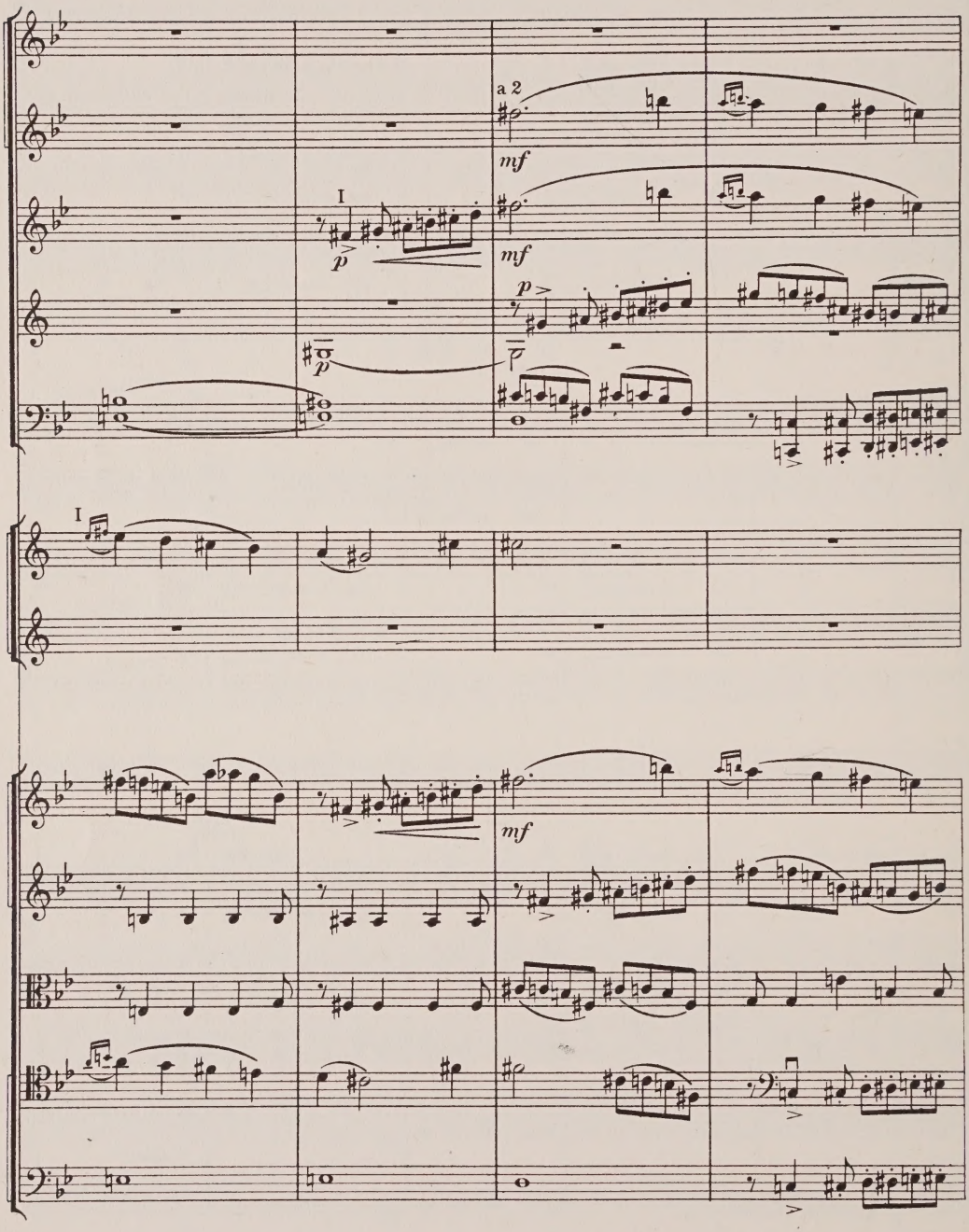

mf
mf
a 2
f
I
I
unis.

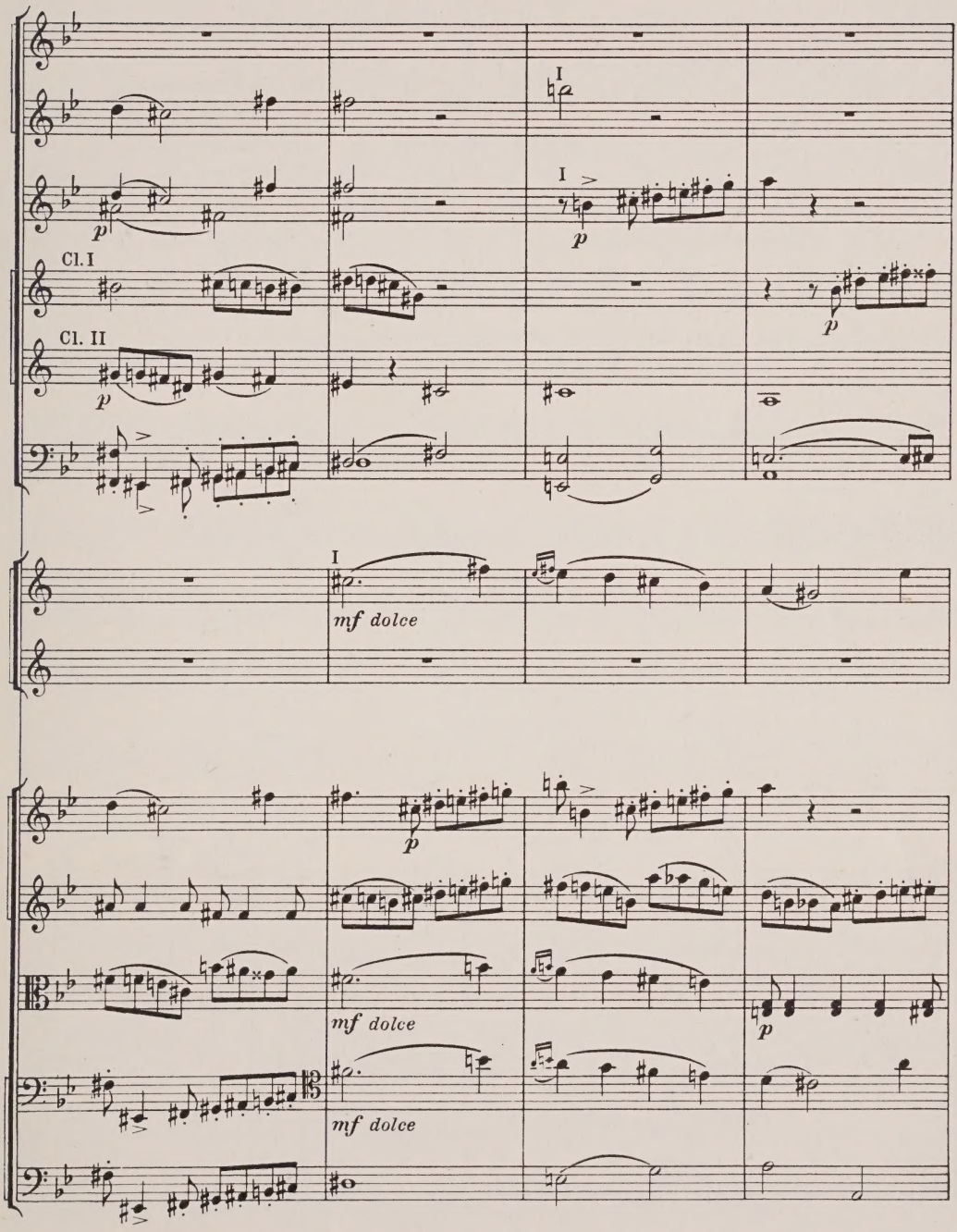

10
a 2
a 2
p
Timp.
f
pp
10
mp
p
p
pizz.
p
pizz.
p

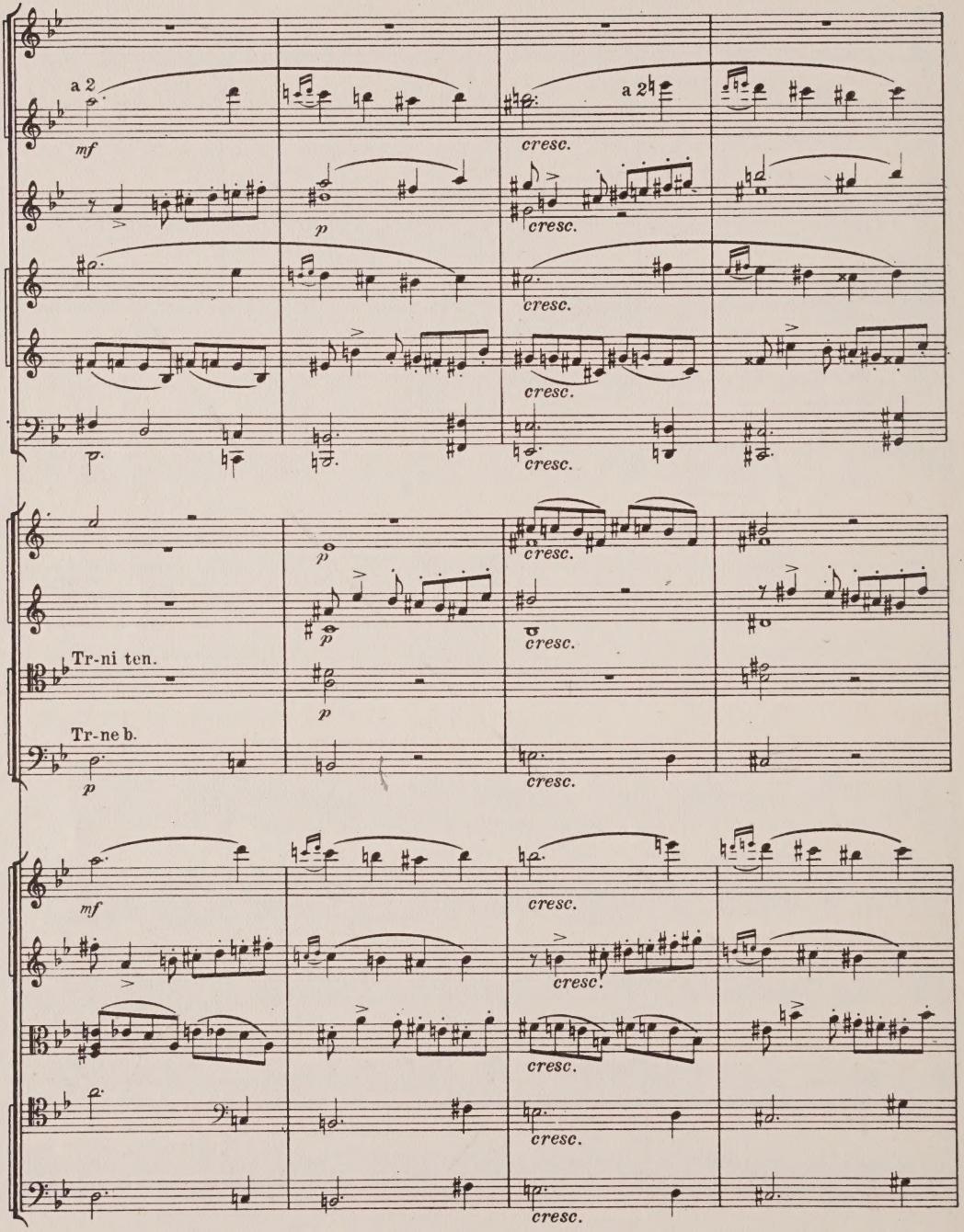

I
p
I
mf
p
I
mf
p
mf
Cor.
mf
mf
p
mf
pp
mf
mf
mf
arco
p
pizz.
mf
arco
p
pizz.
mf
p

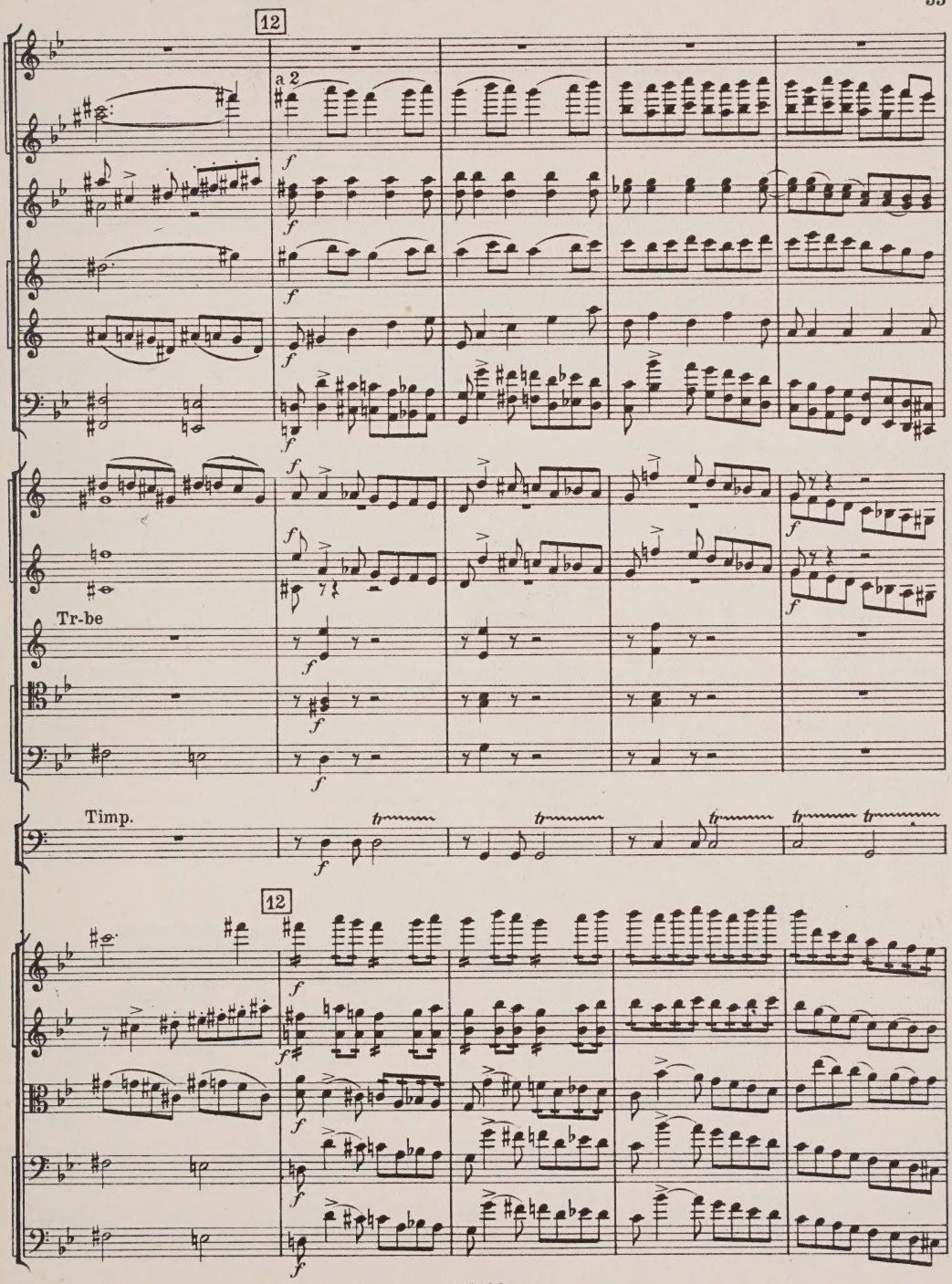

I
I
I
mf
mf
mf
mf
p
18
Tr-be
Tr-ui ten.
Tr-ne b.
mf
mf
mf
tr
mf
arco
mf
arco
mf

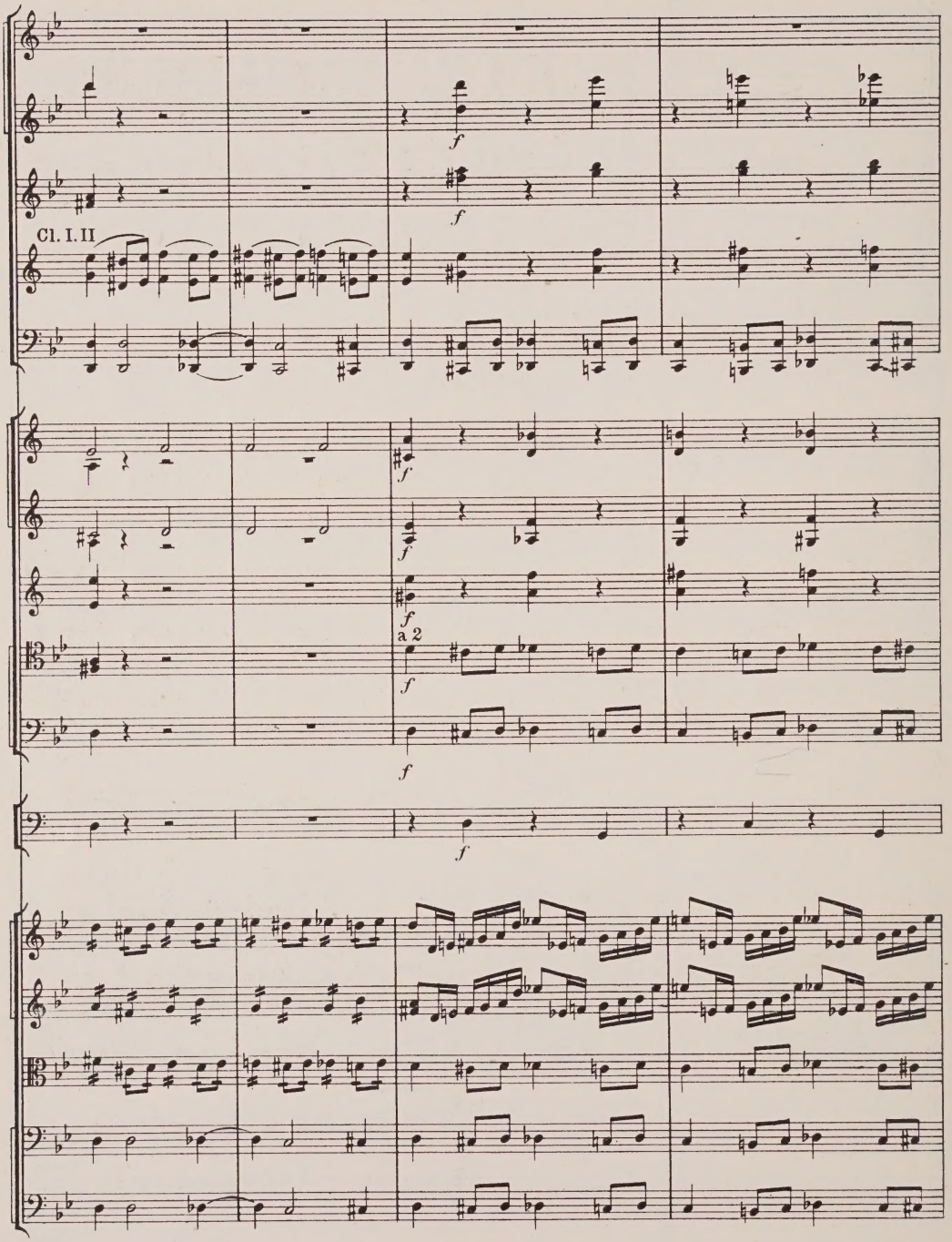

11
a 2
mf dolce
11
f dolce

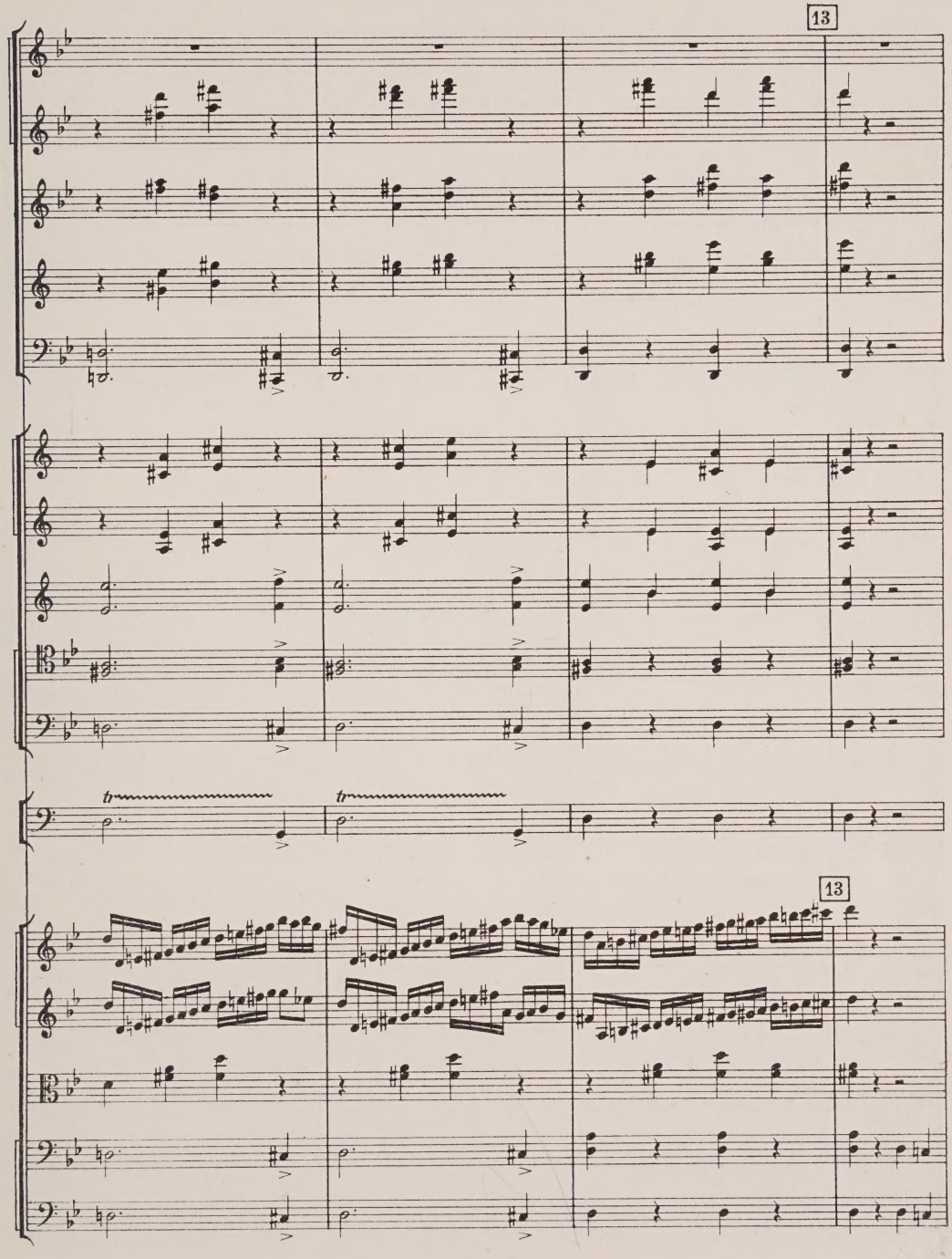

a 2
mf
I
p
mf
p
p
I
mf

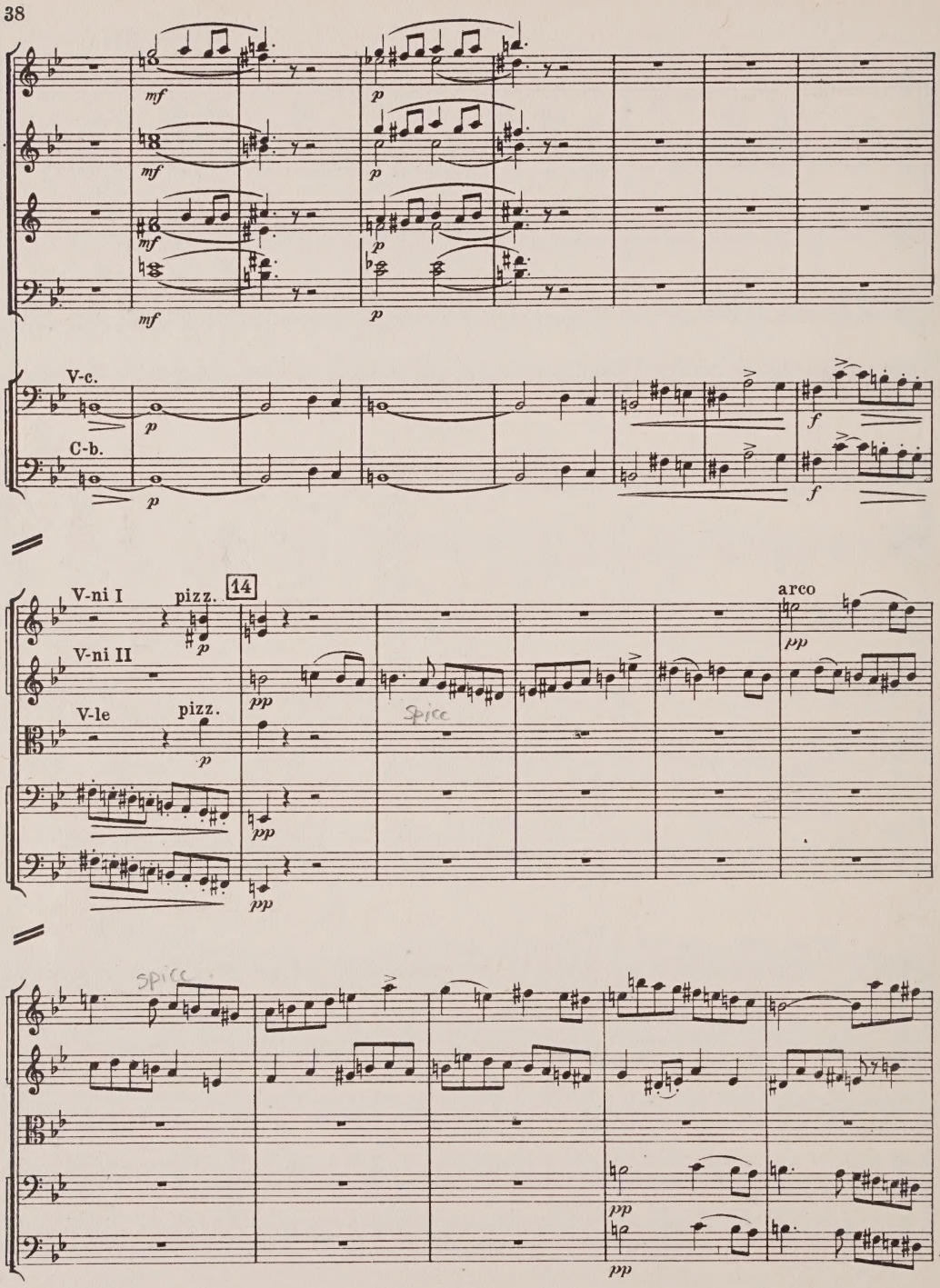

Cl. I
Cl. II
I
p
mf dolce

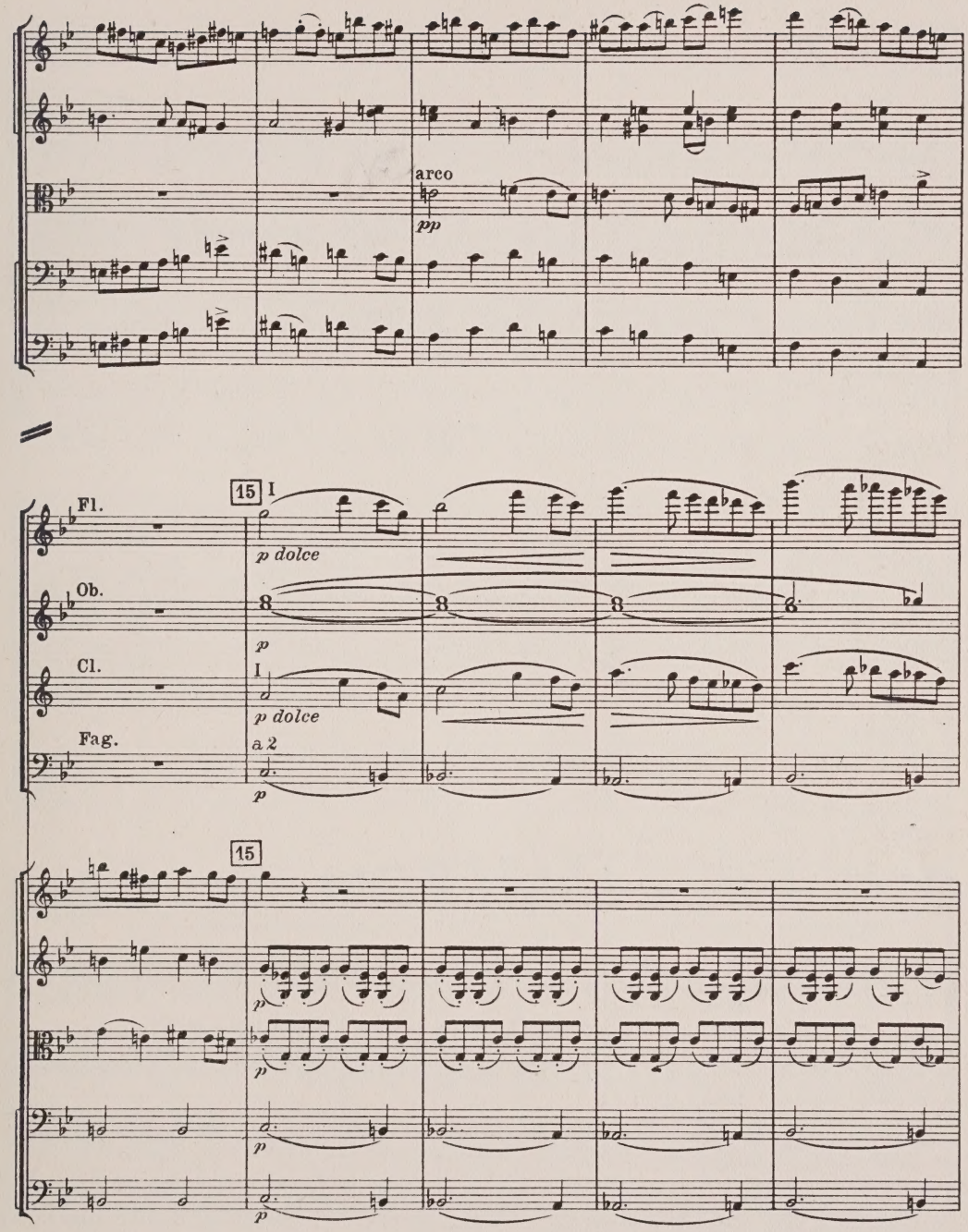

a 2
mf
a 2
cresc.
p
Tr-ni ten.
Tr-ne b.

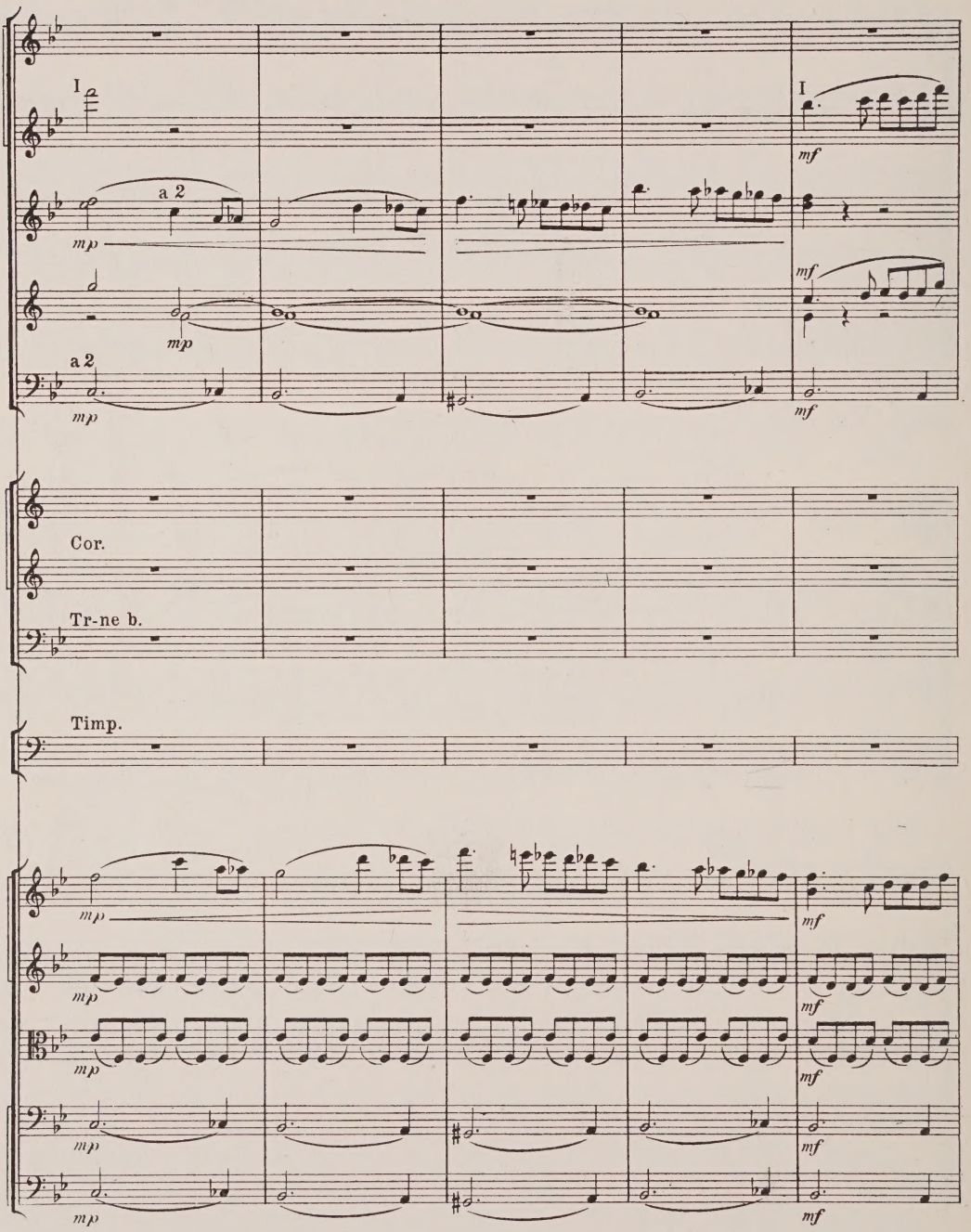

12
a 2
Tr-be
Timp.
12

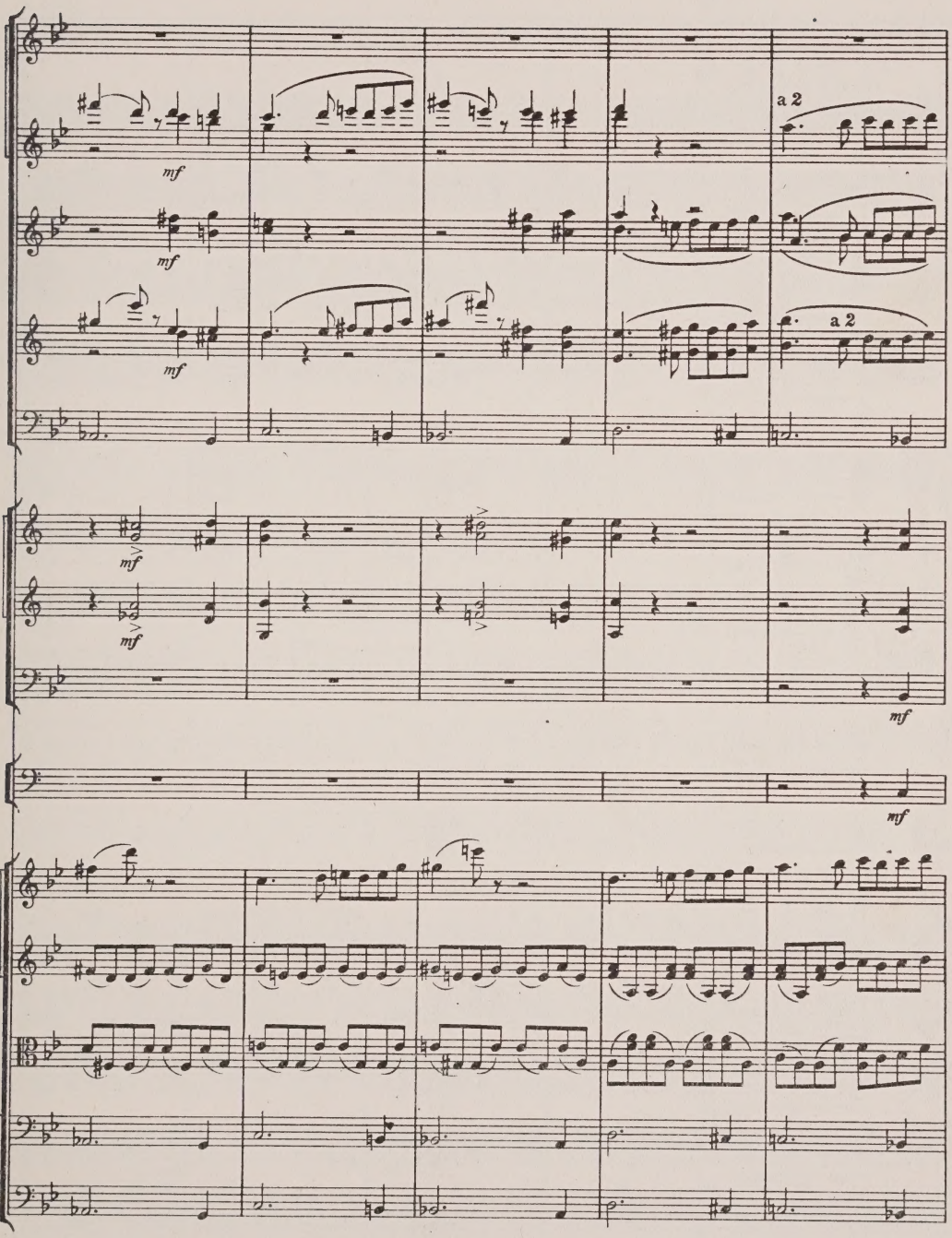

Cl. I. II
f
a 2

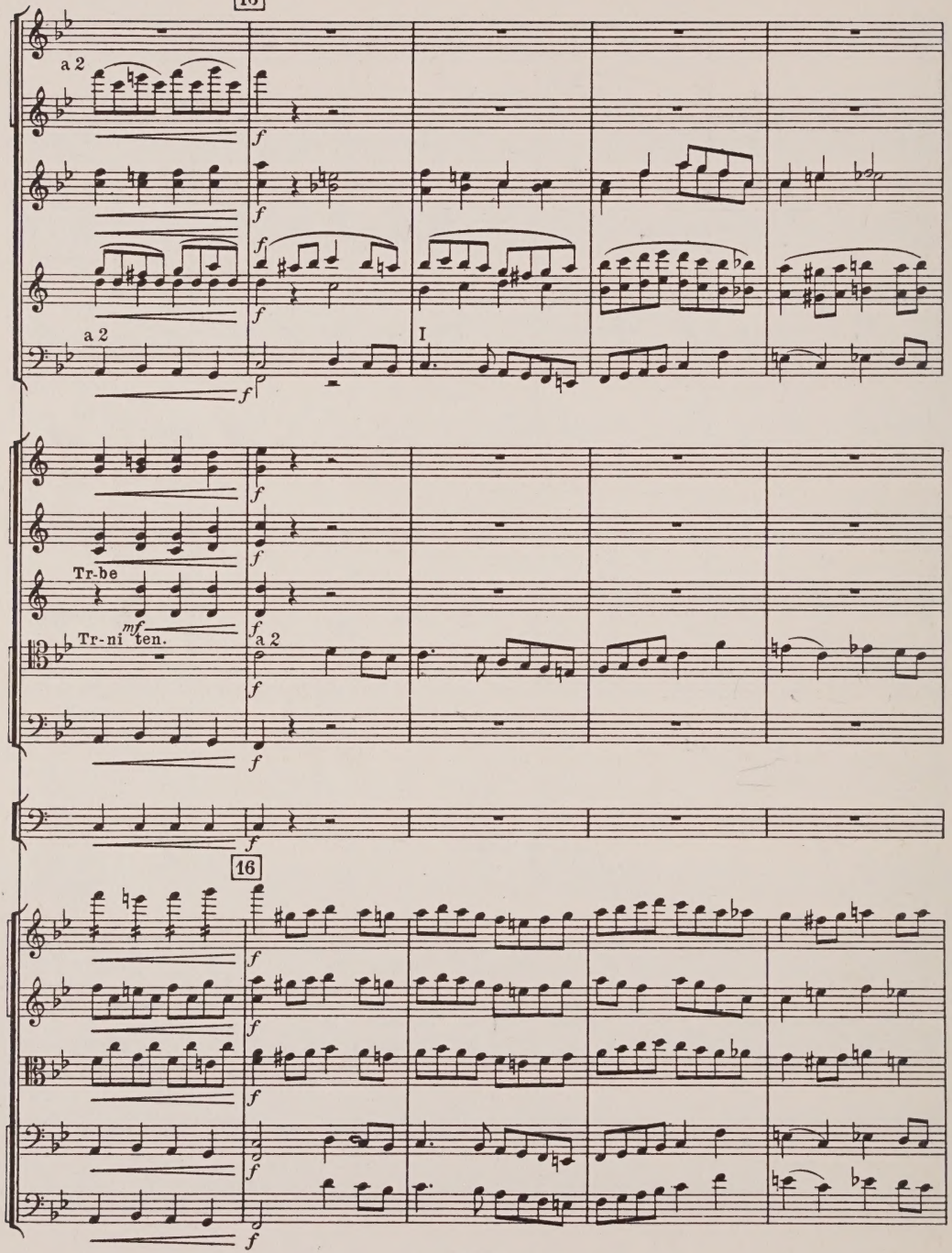

13
tr
tr
13

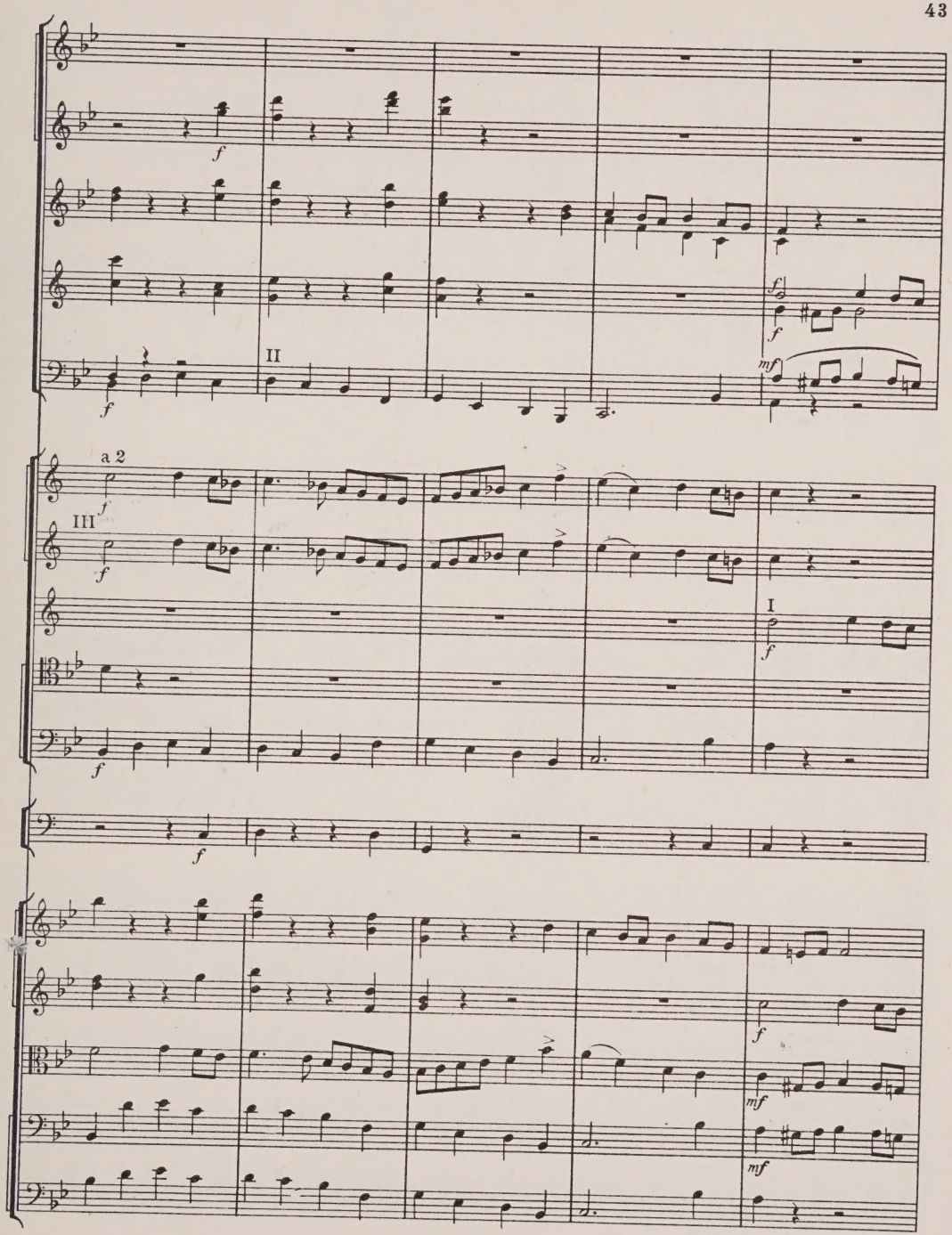

mf
p
V-c.
C-b.
f
V-ni I
pizz.
14
arco
V-ni II
V-le
pp
Spicc

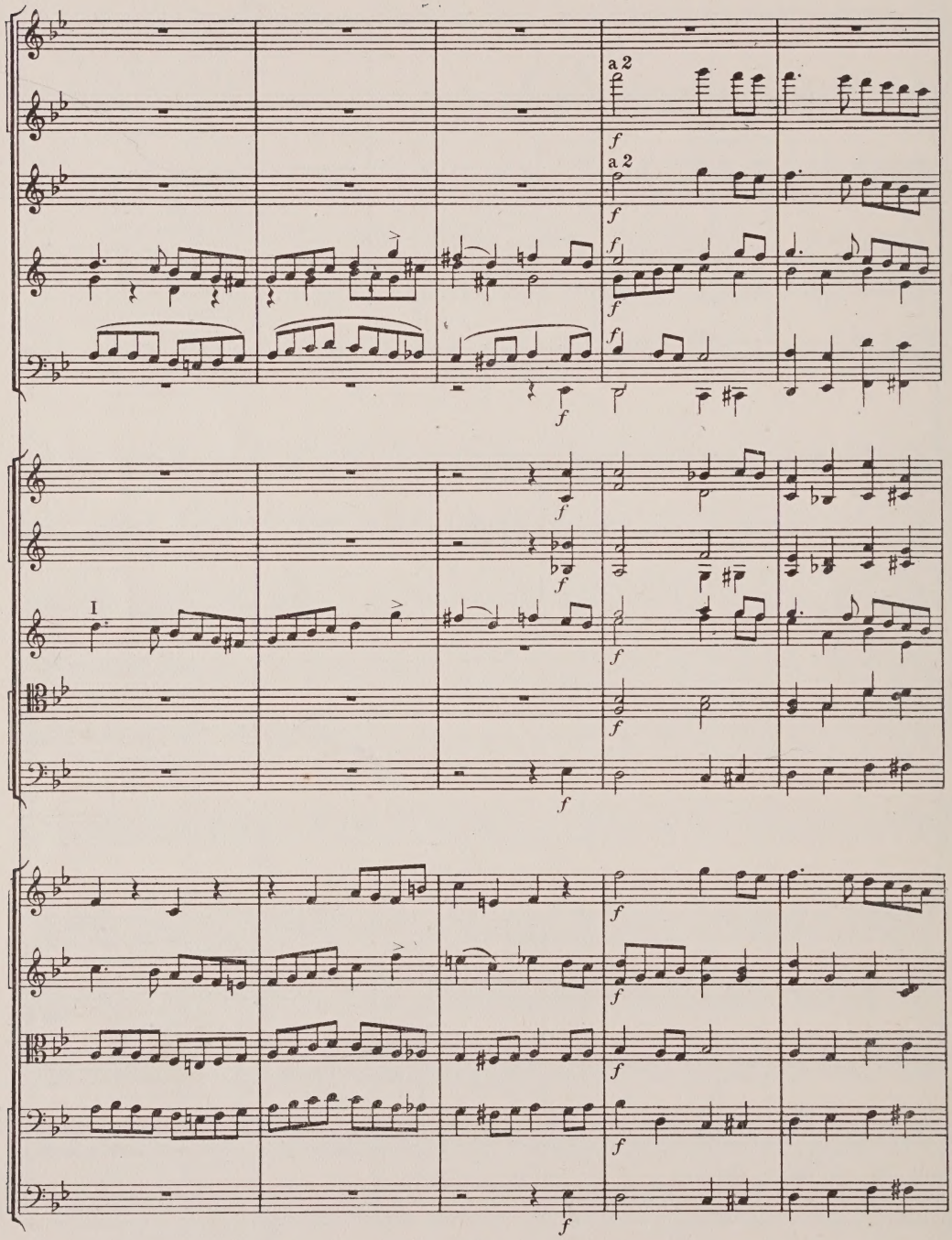

arco
pp
15
I
Fl.
p dolce
Ob.
p
Cl.
I
p dolce
Fag.
a 2
p
15
p
p
p
p

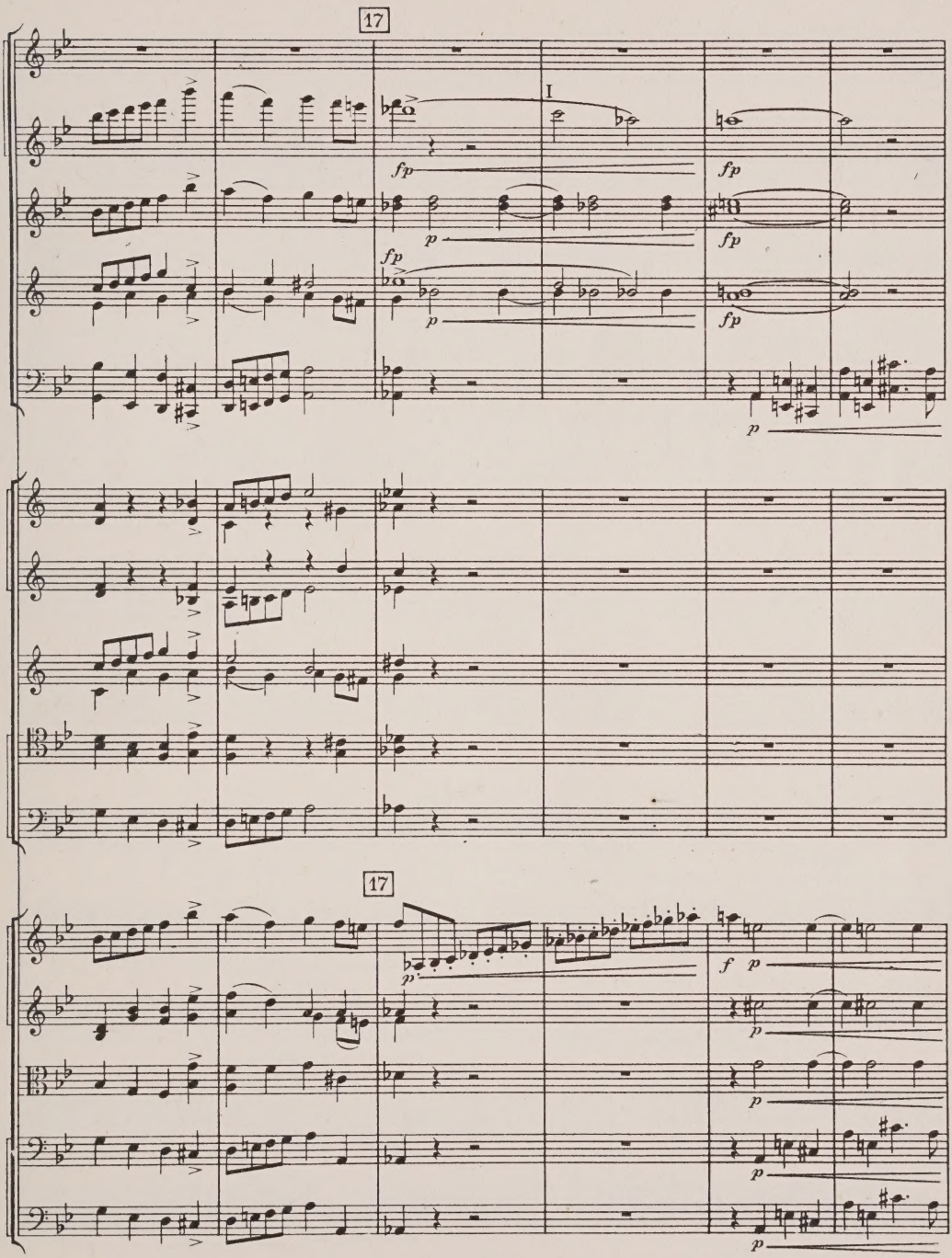

I
a 2
mp
I
mf
a 2
Cor.
Tr-ne b.
Timp.

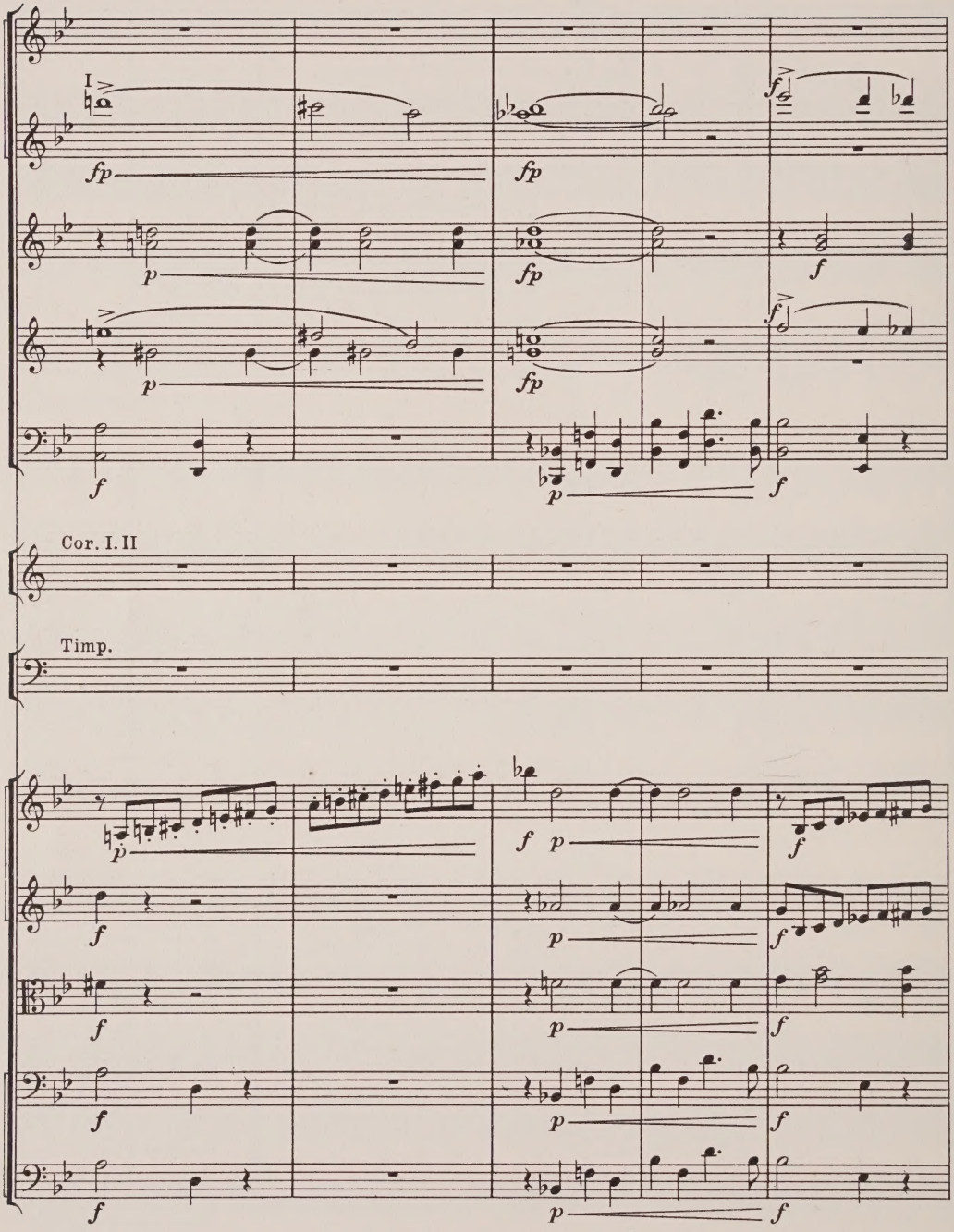

mf
mf
mf
a 2
a 2
mf
mf
mf

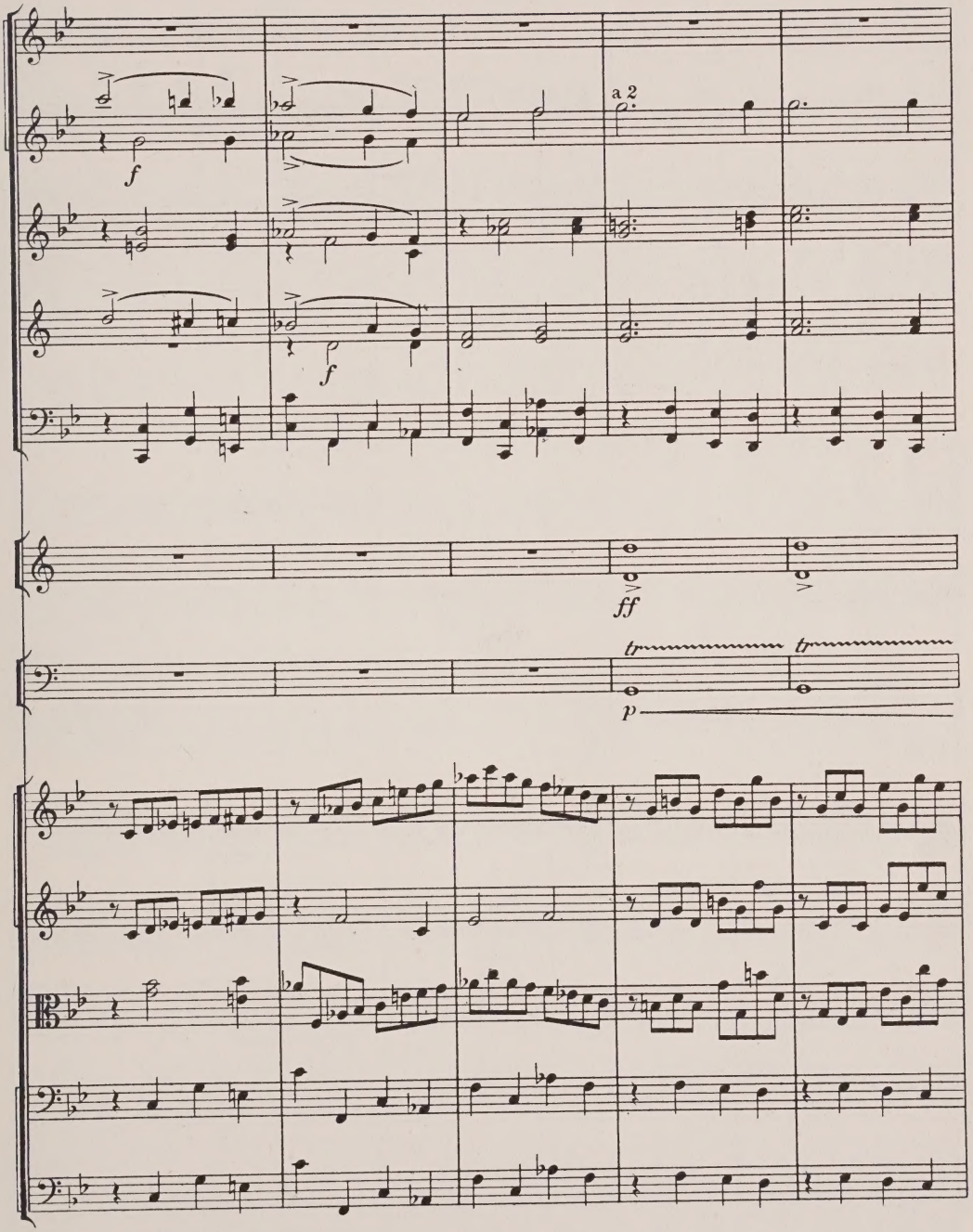

16
a 2
f
I
Tr-be
Tr-ni
mf
ten.
a 2
16

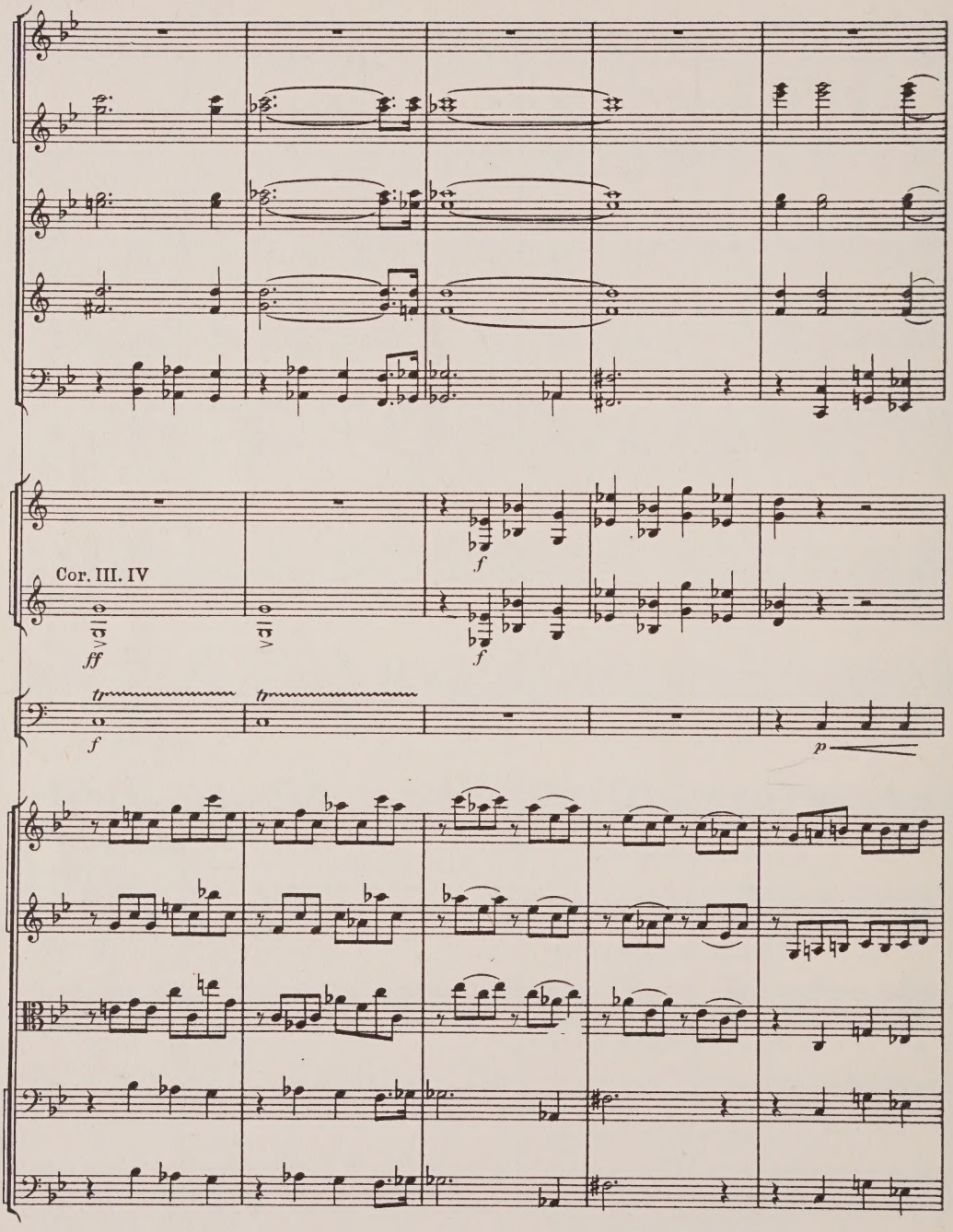

f
II
mf
a 2
III
I

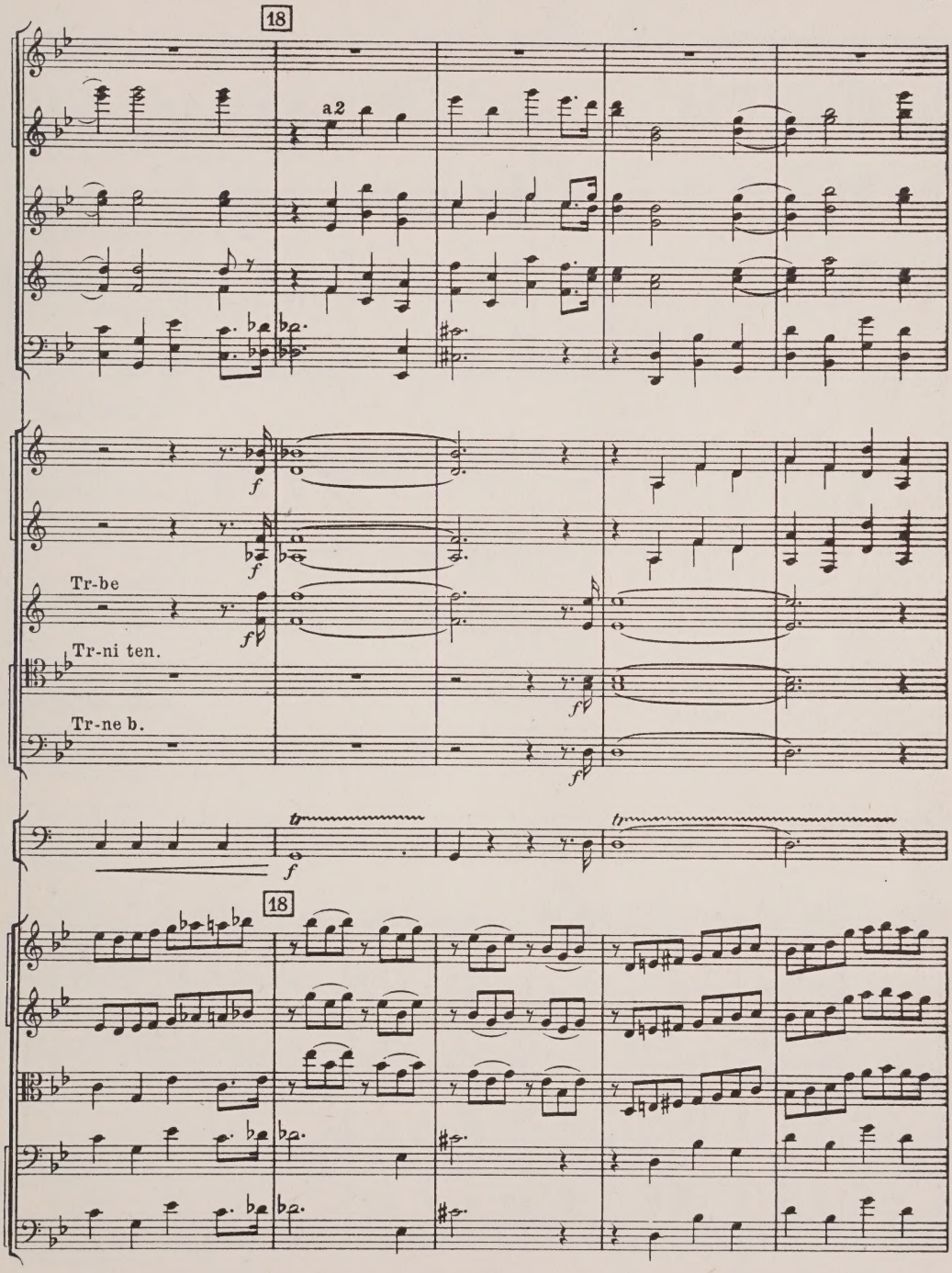

a 2
f
a 2
f
f
f
f
f
I
f
f
f
f
f
f
f
f
f

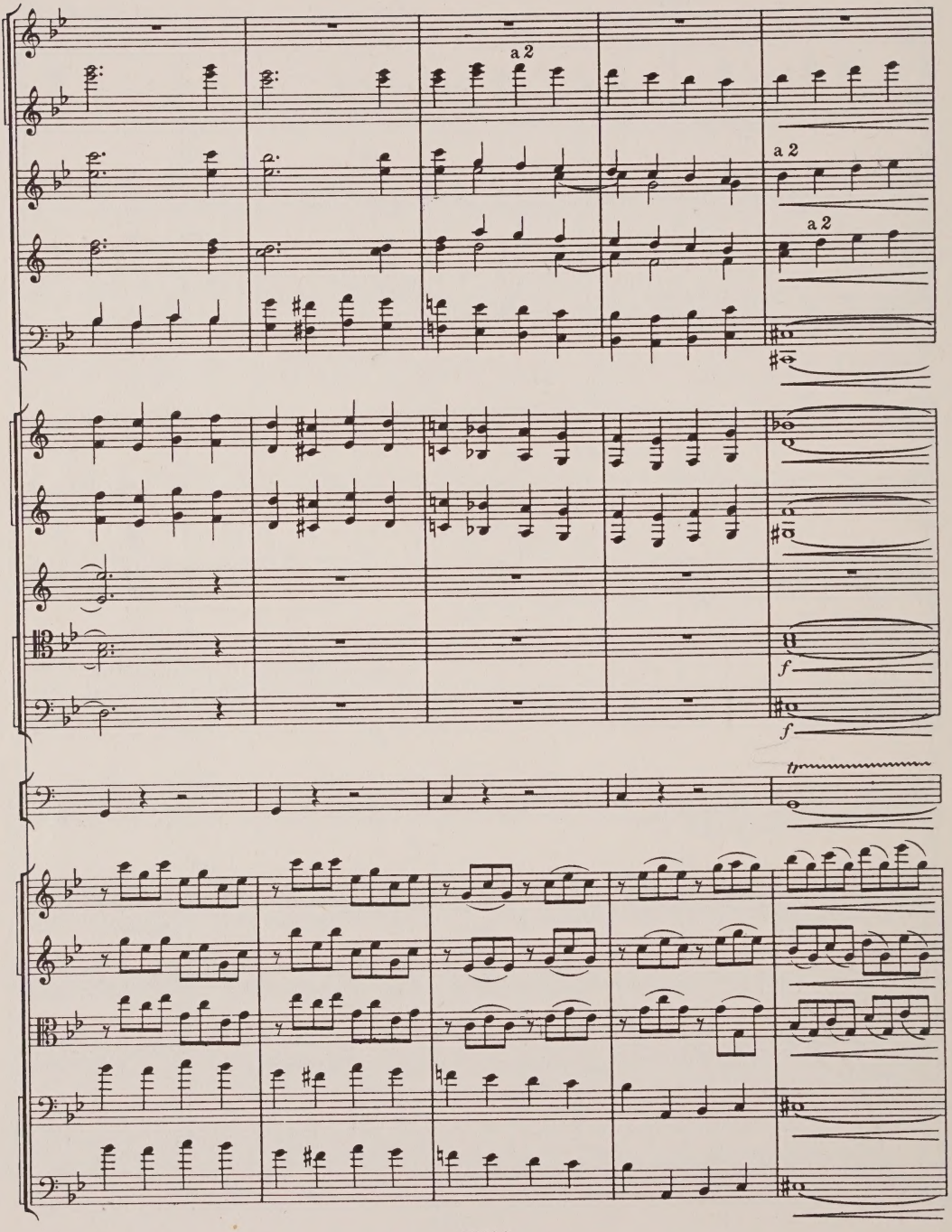

17
I
fp
p
fp
fp
fp
p
17
p
f
p
p
p
p

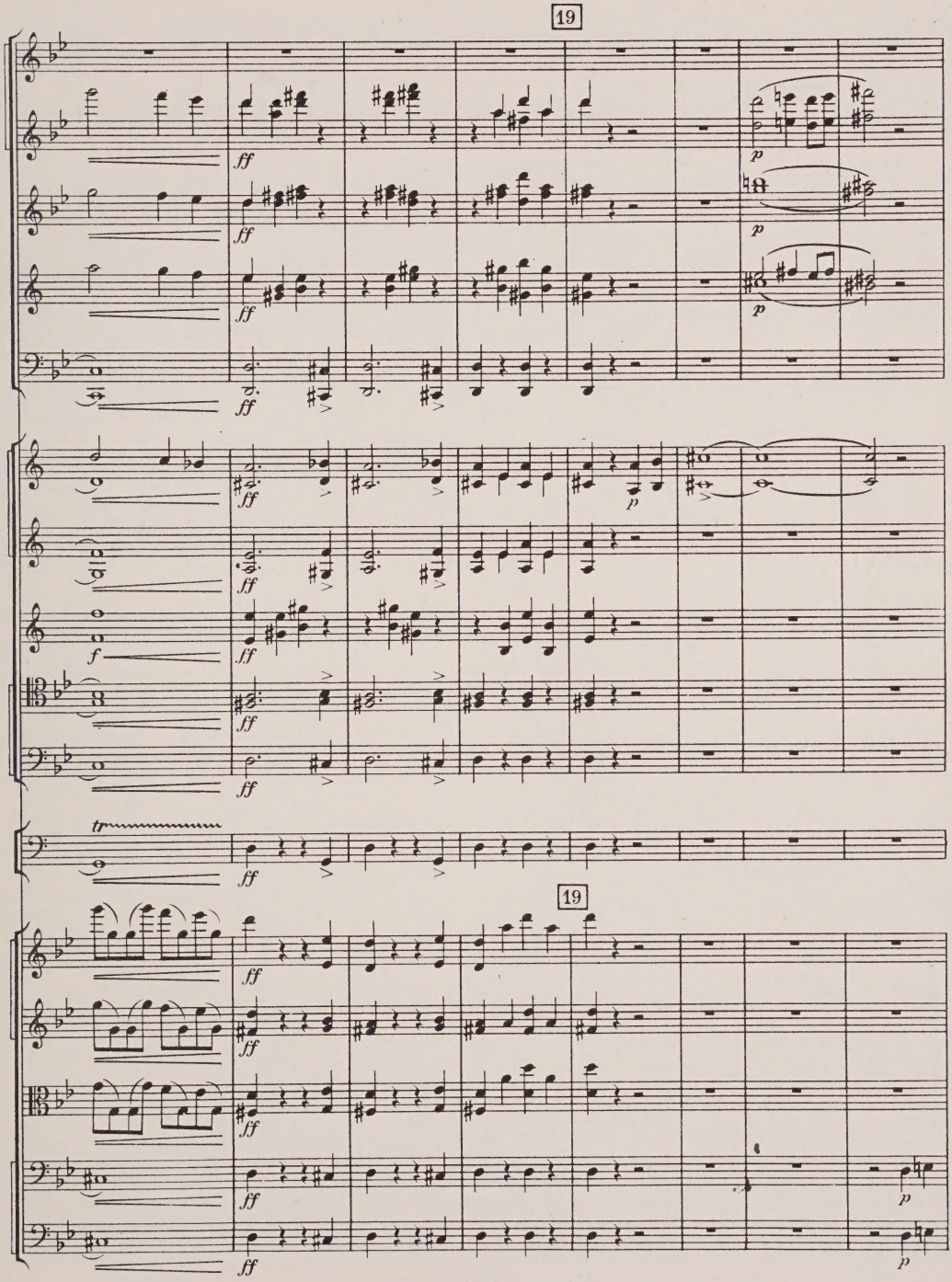

I
Cor. I. II
Timp.

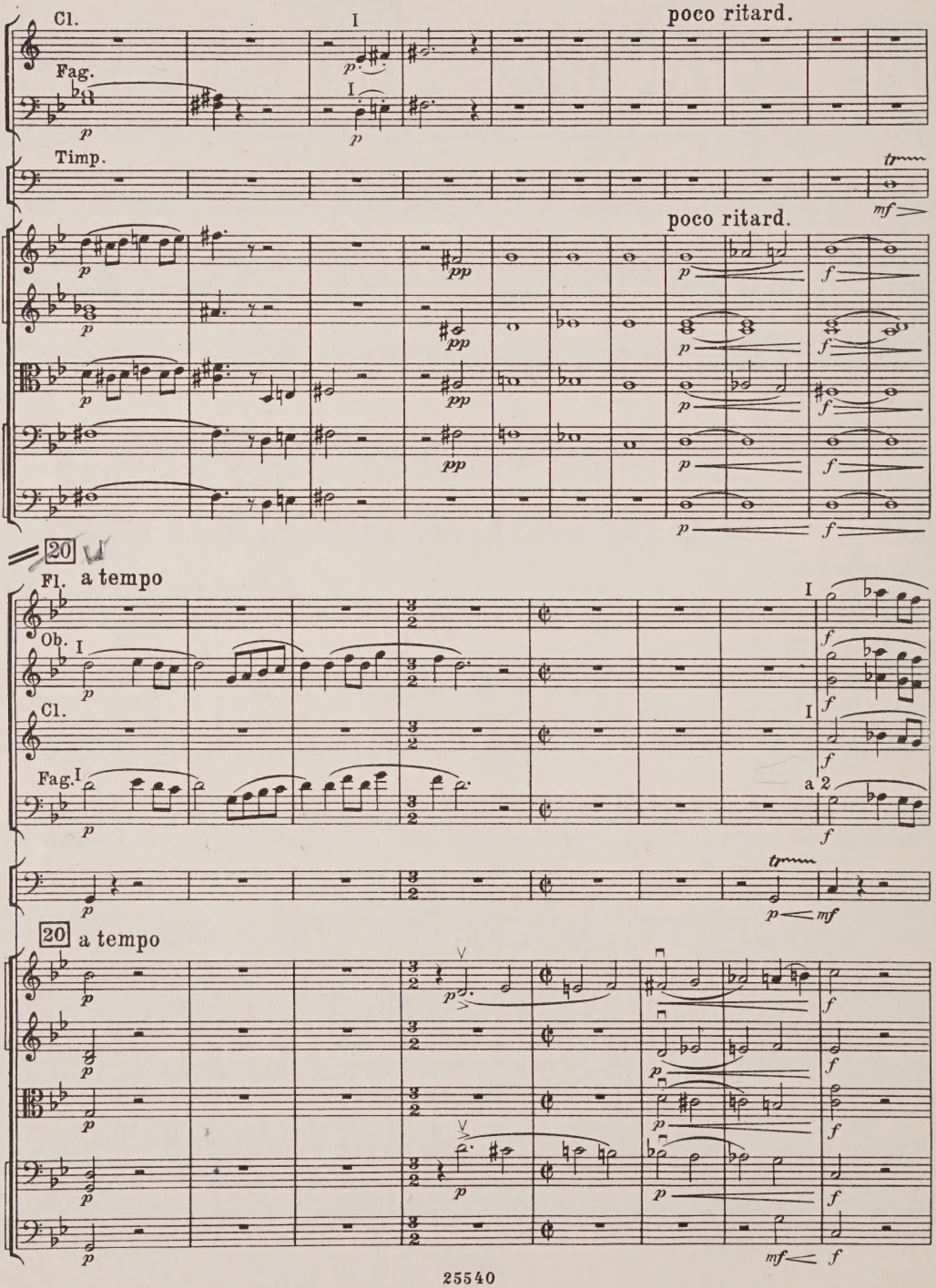

a 2
f
f
ff
tr
tr
p

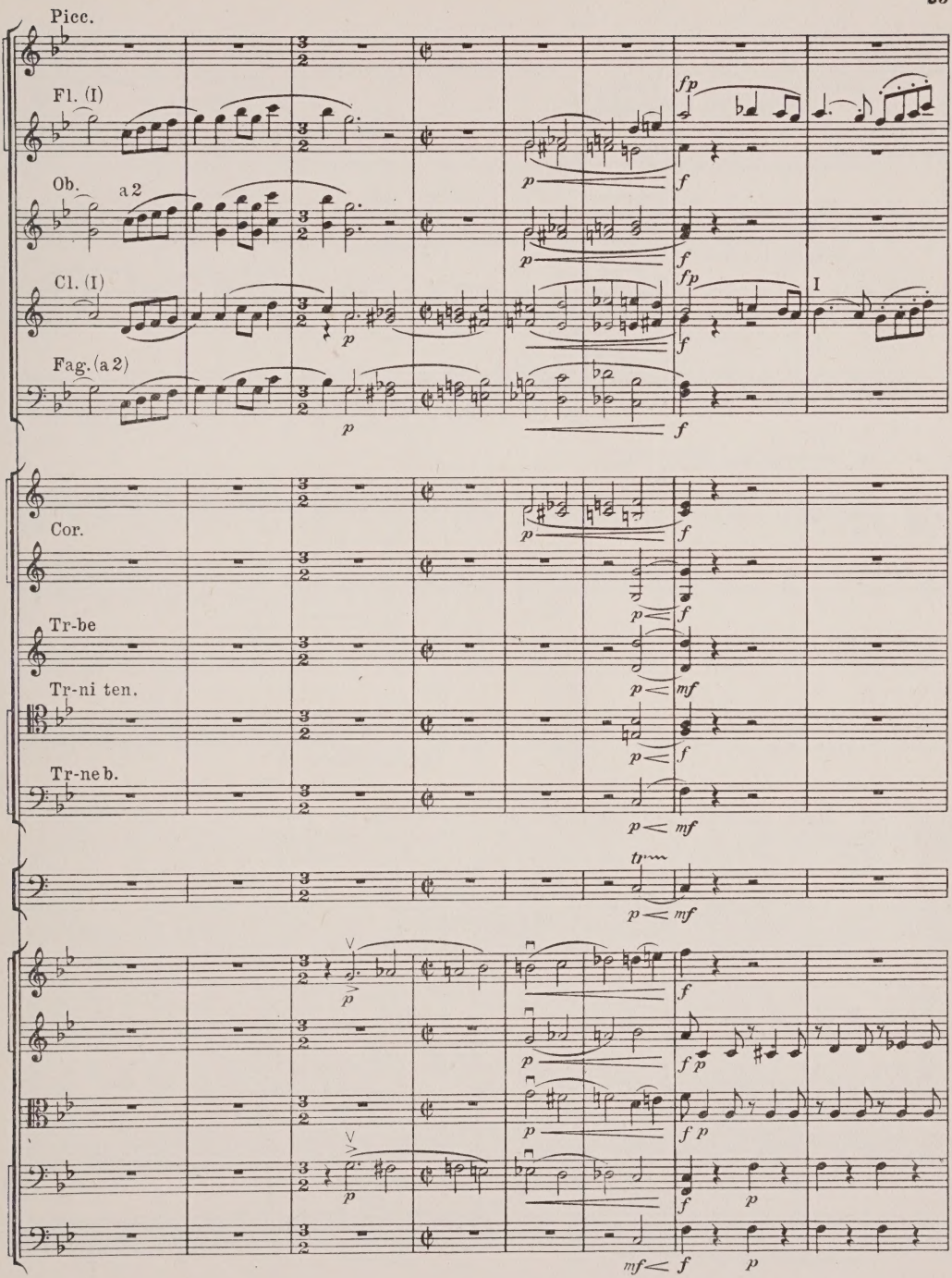

Cor. III. IV
ff
f
tr
p

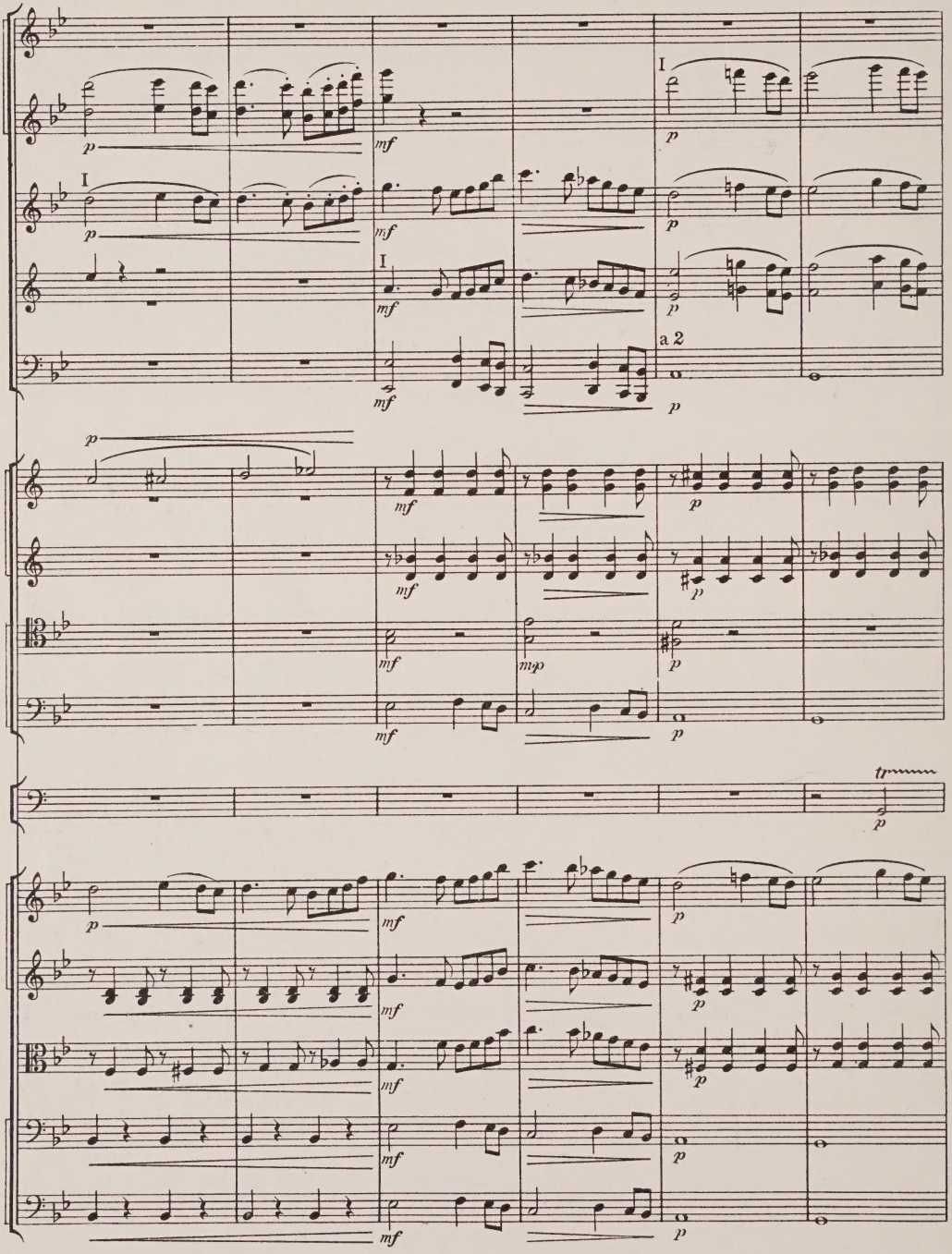

18
a2
Tr-be
Tr-ni ten.
Tr-ne b.
18

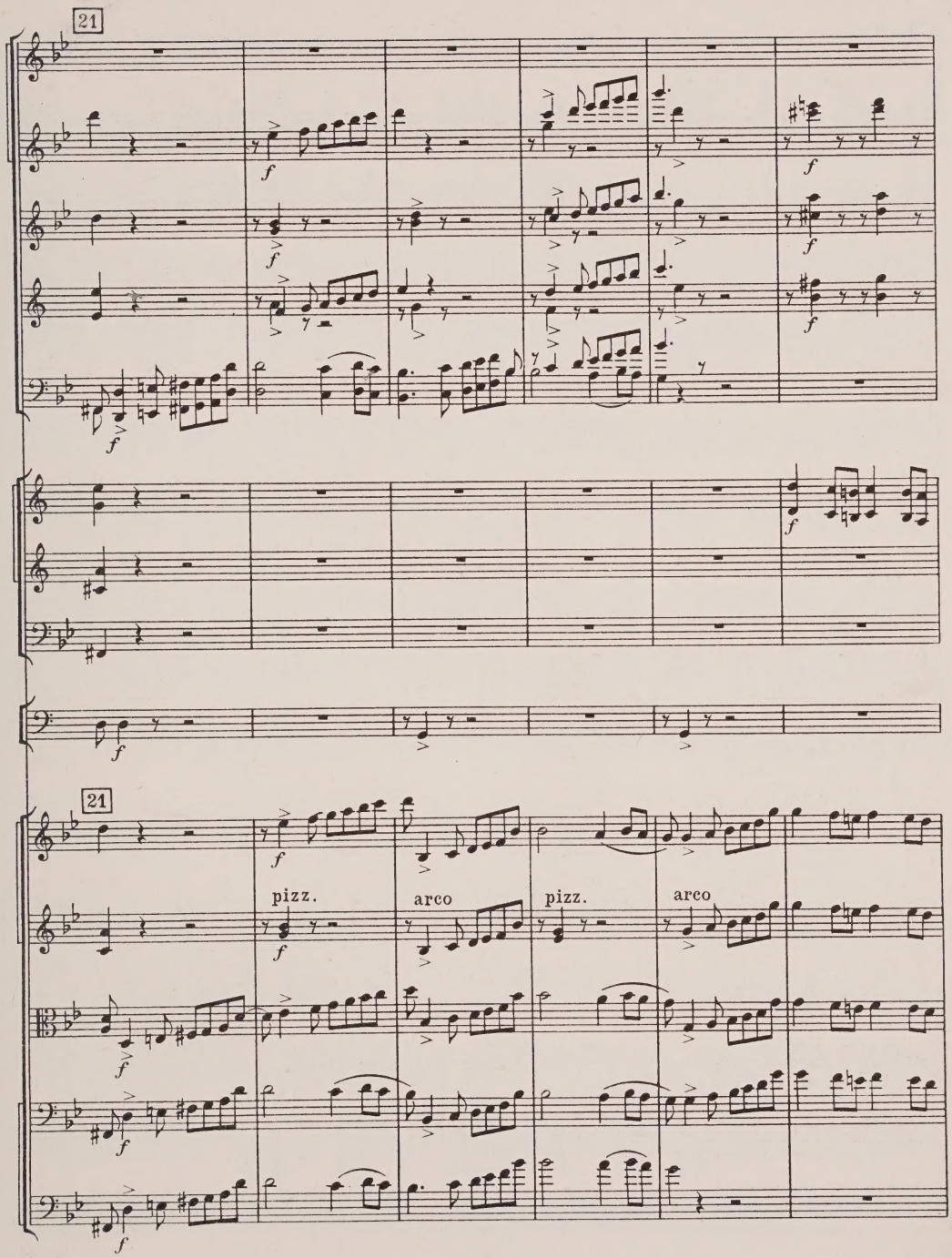

a 2
a 2
a 2
f
f
tr

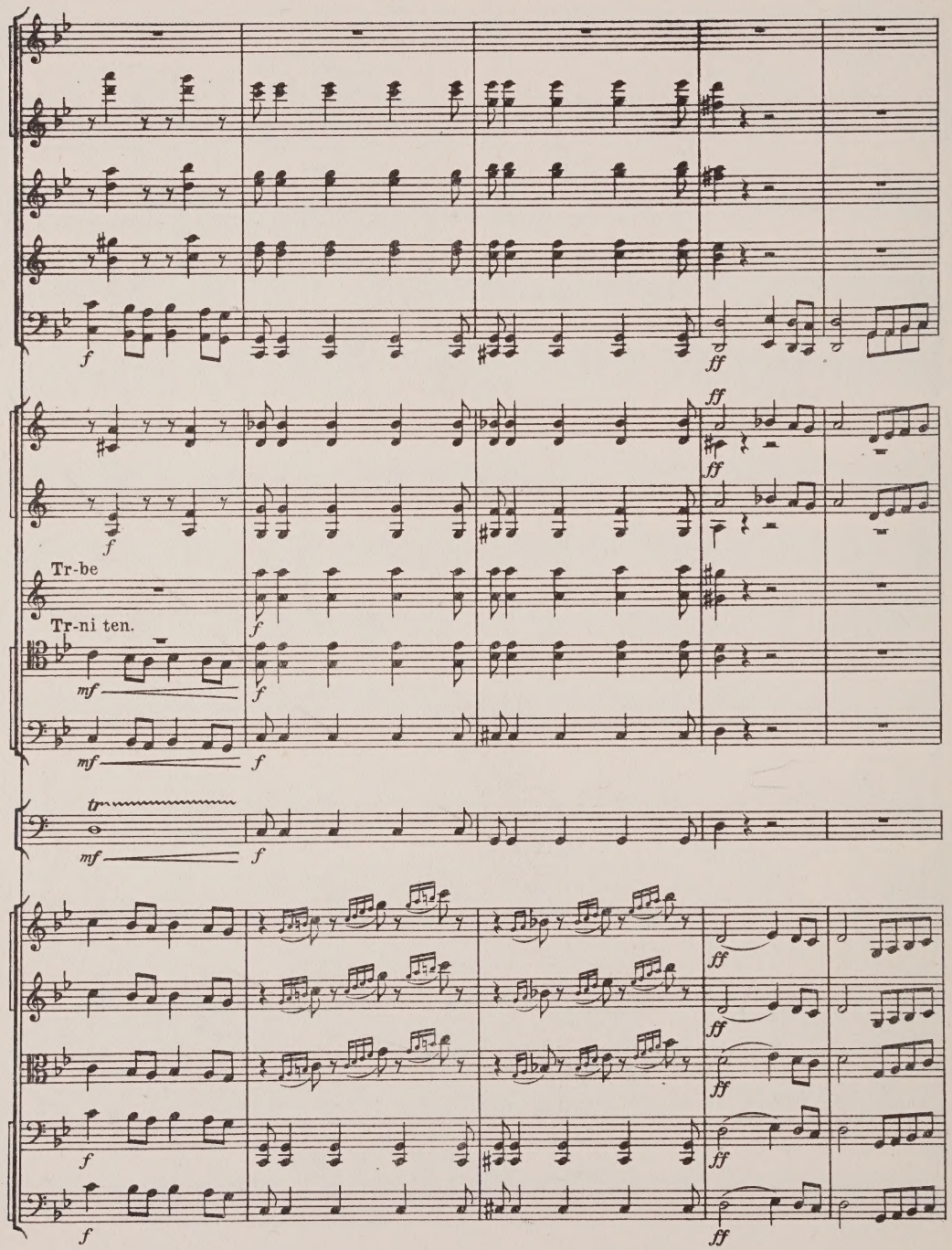

19
ff
p
f
tr
19
ff
p

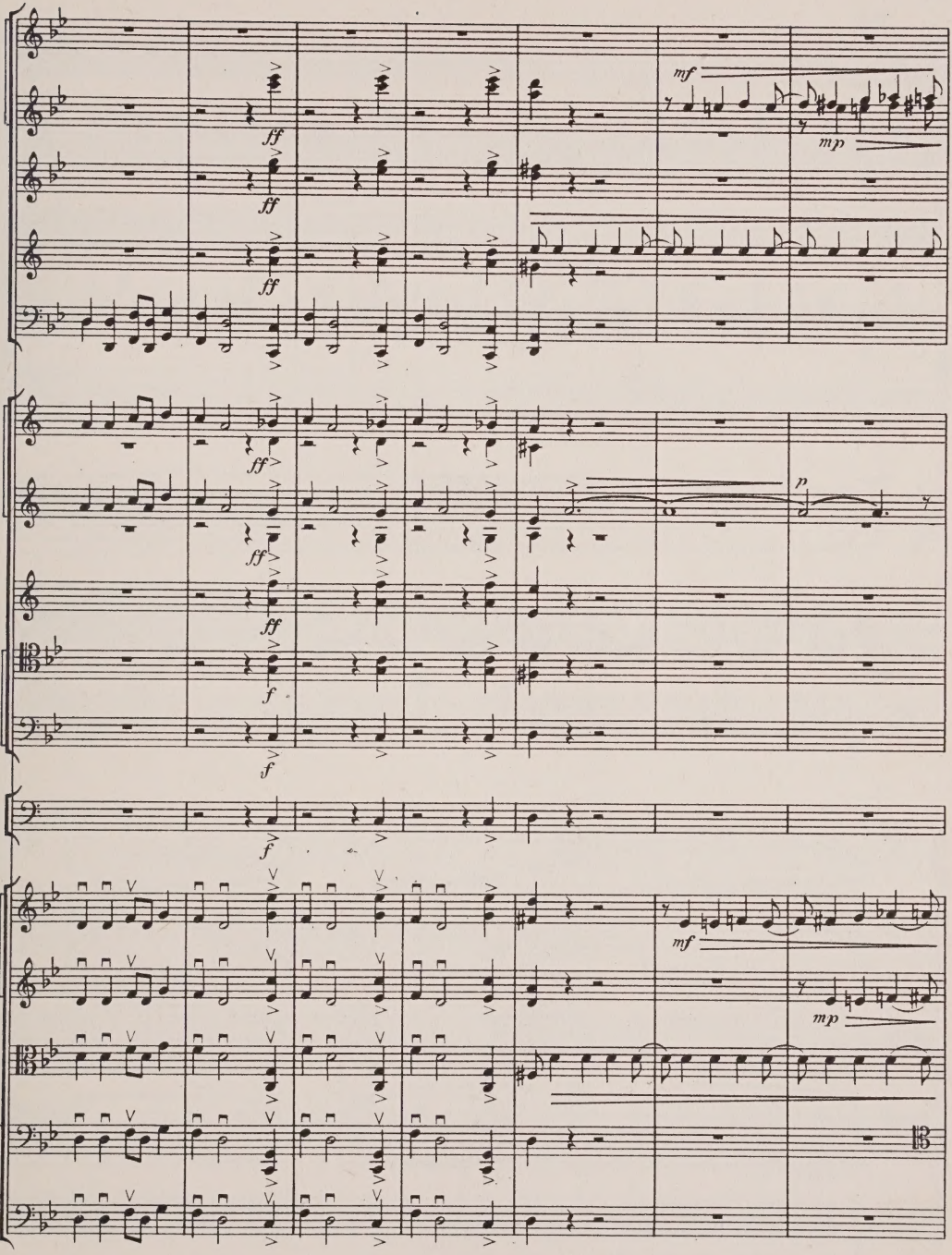

Cl.
I
poco ritard.
Fag.
I
Timp.
poco ritard.
20
Fl.
a tempo
Ob.
I
Cl.
Fag.
I
a 2
20
a tempo

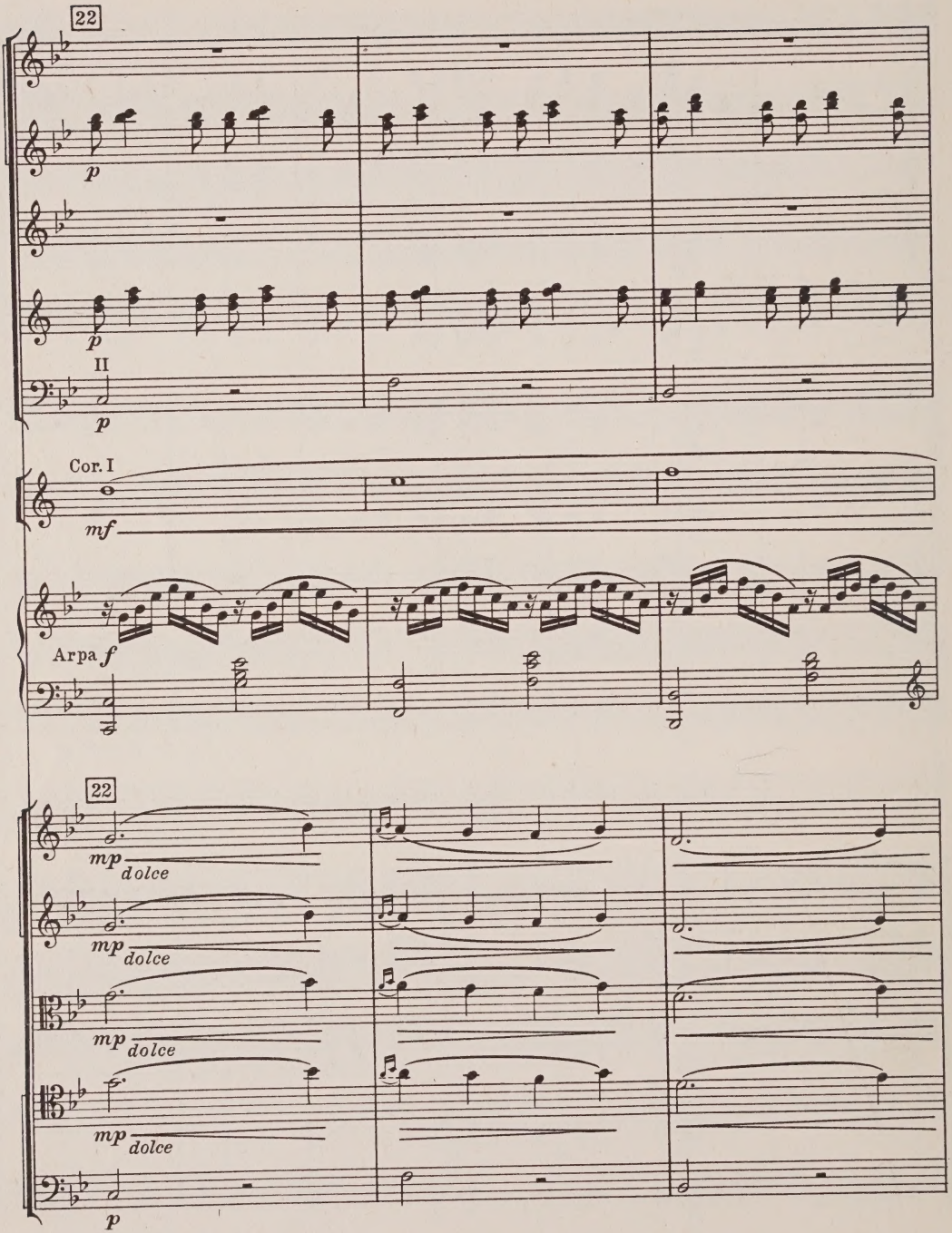

Picc.
Fl. (I)
Ob.
a 2
Cl. (I)
Fag. (a 2)
Cor.
Tr-be
Tr-ni ten.
Tr-ne b.
I

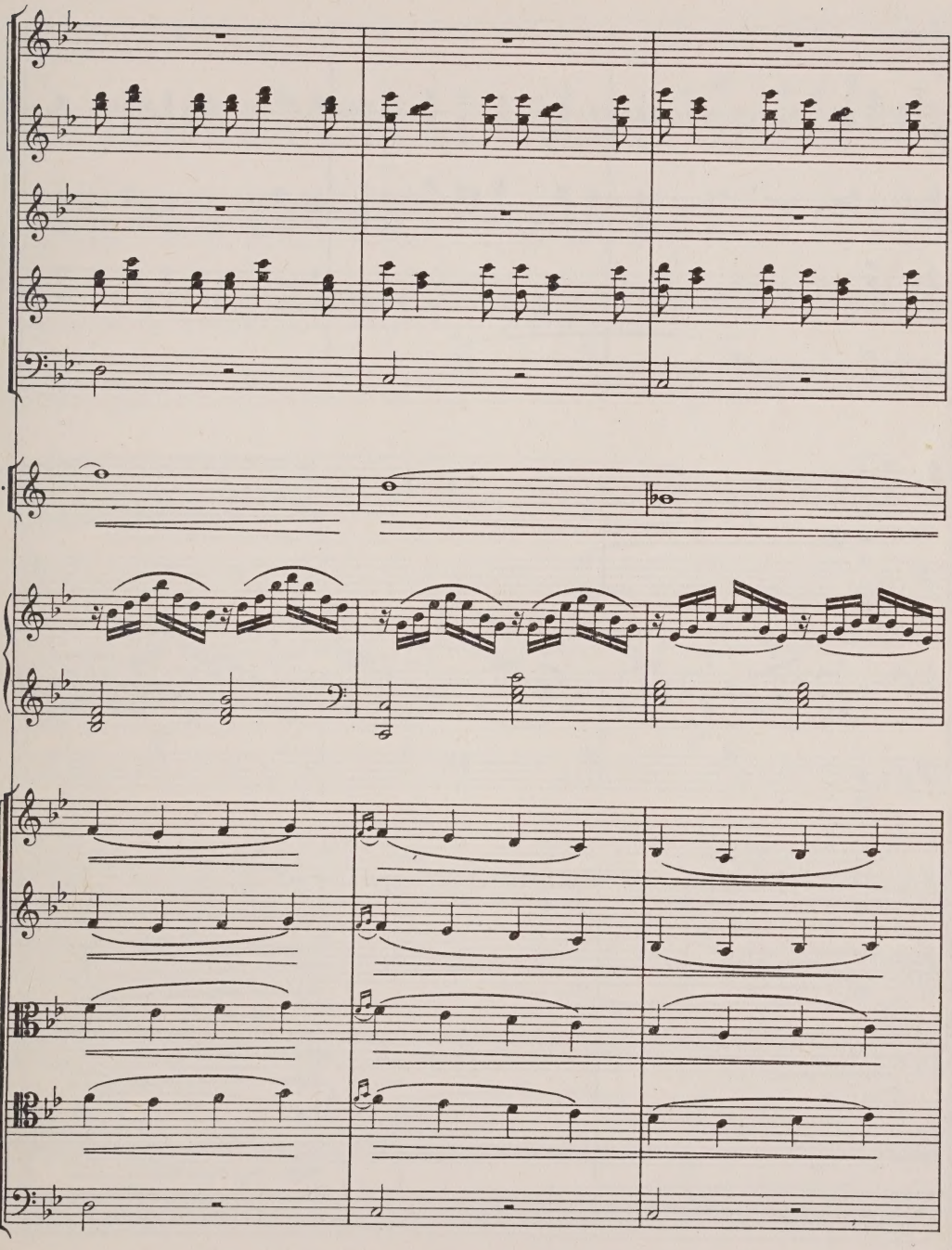

I
p
mf
a 2
mp
tr

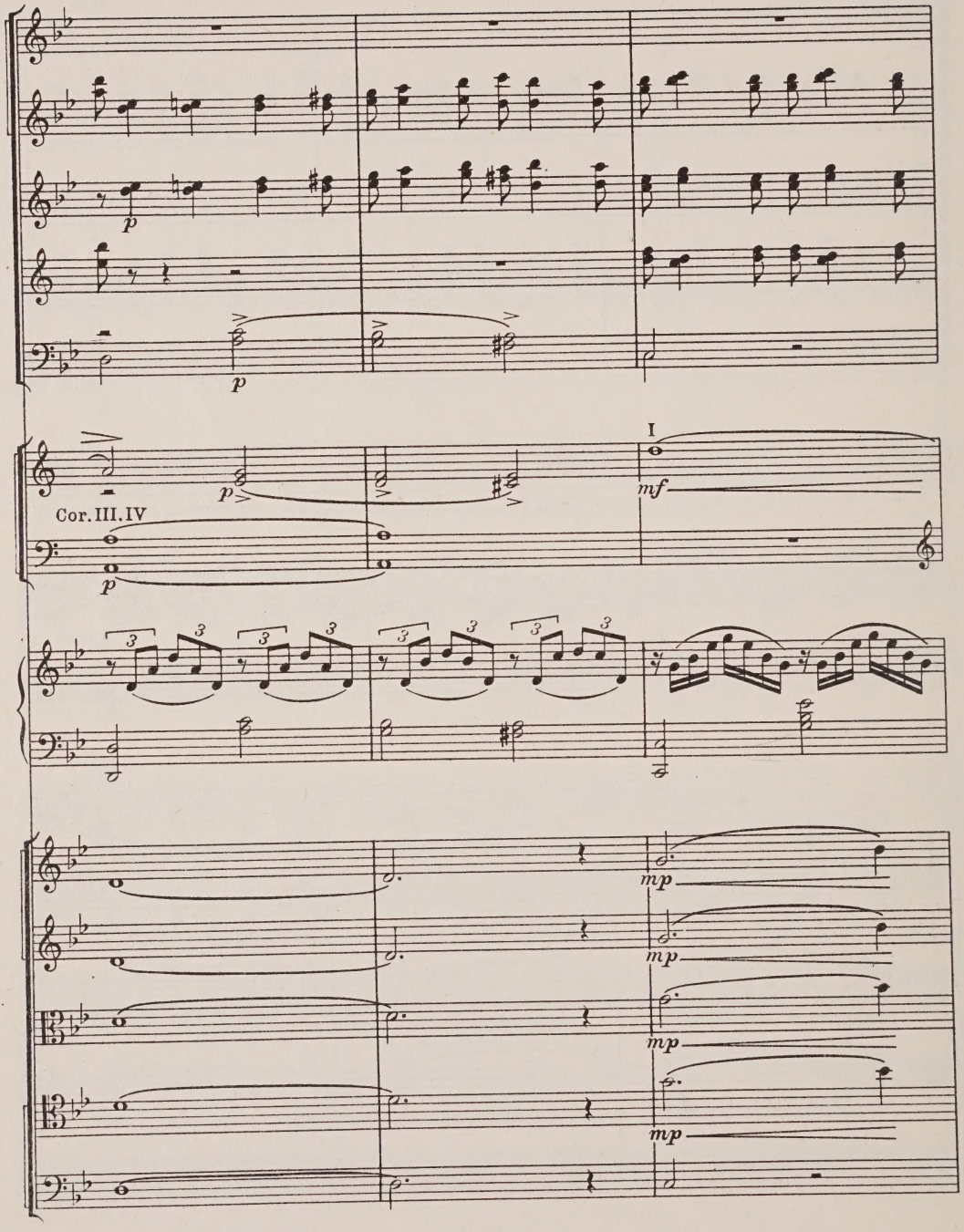

21
f
21
pizz.
arco
pizz.
arco

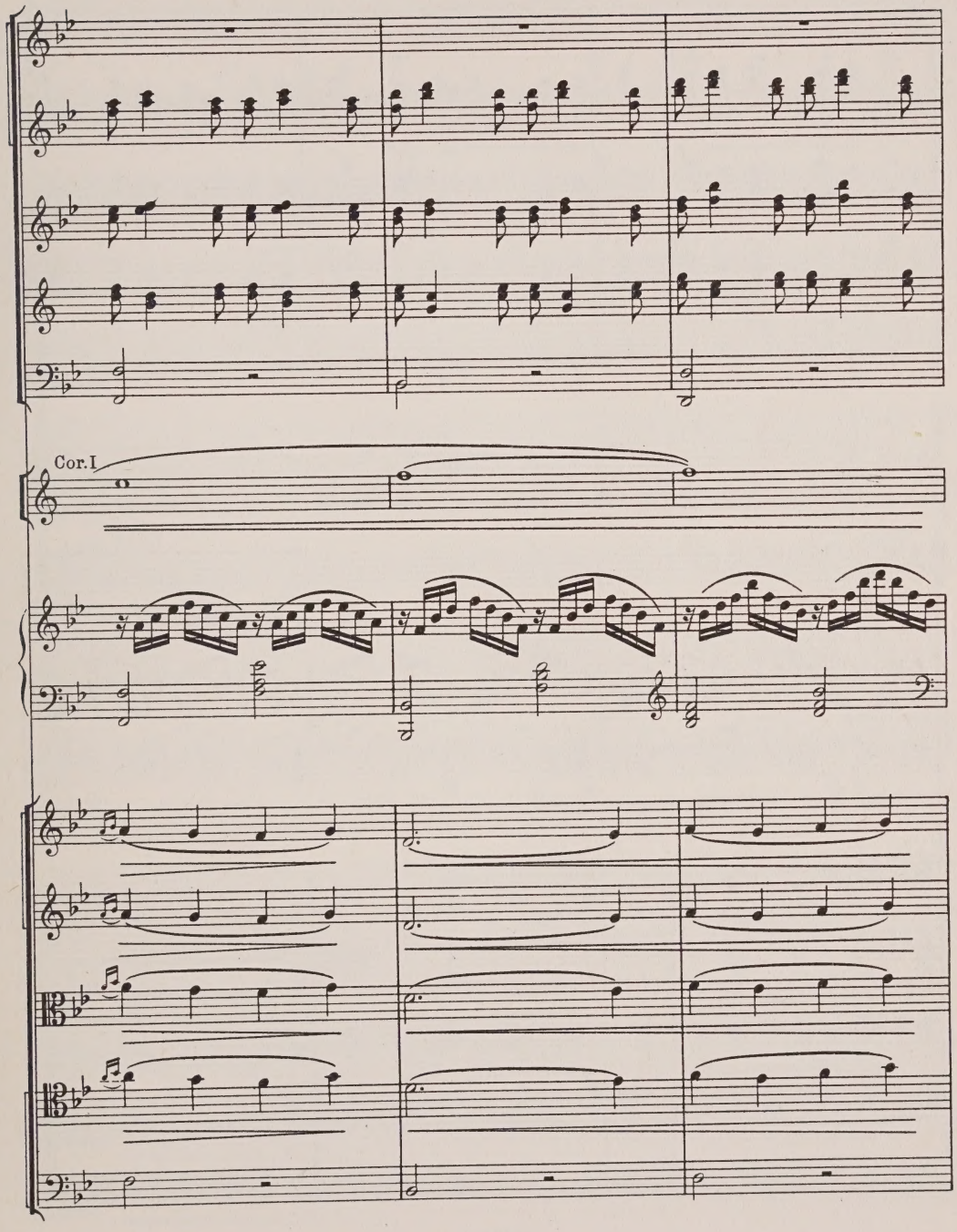

f
ff
Tr-be
Tr-ni ten.
mf
tr

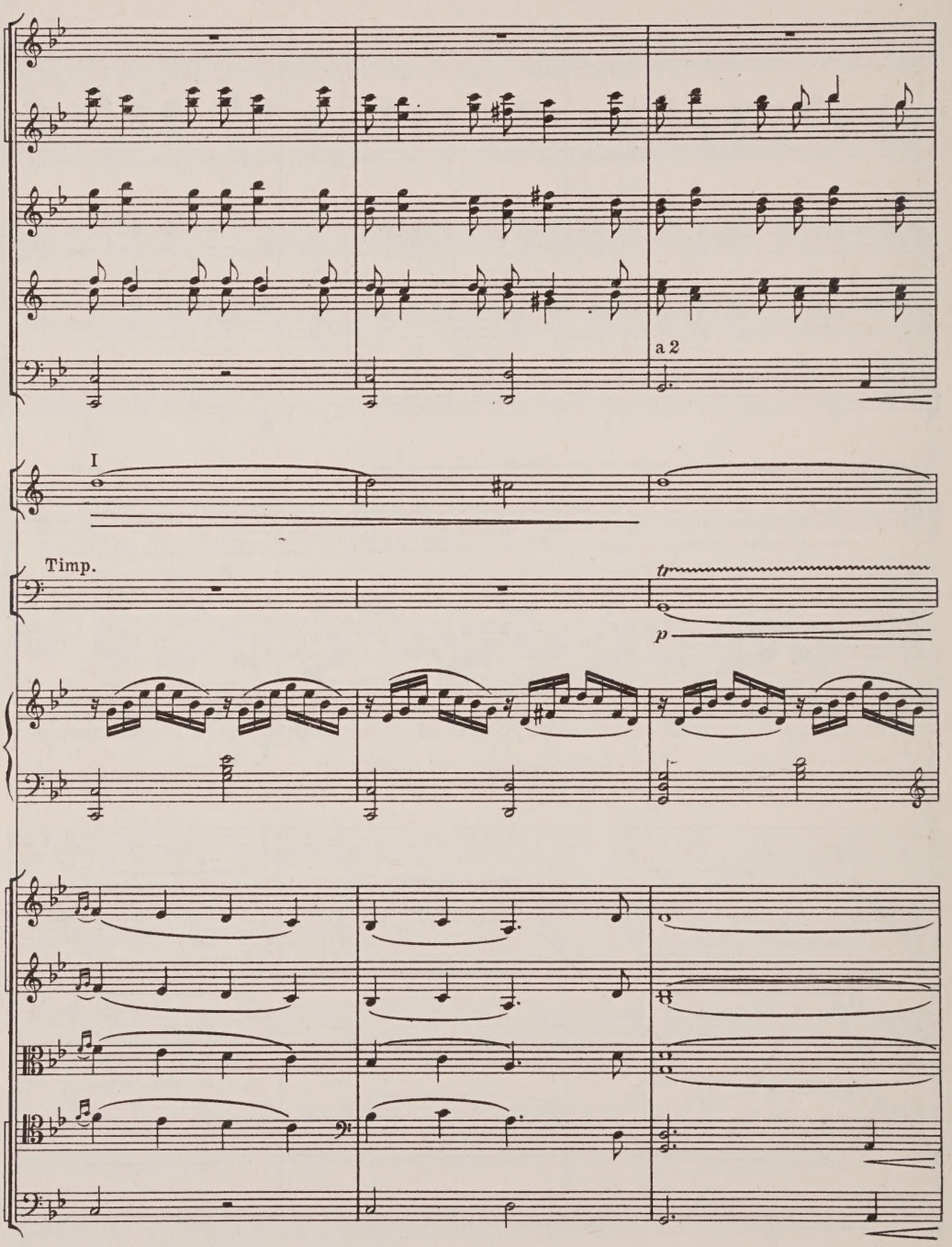

mf
mp
ff
ff
ff
ff
ff
p
f
f
mf
mp

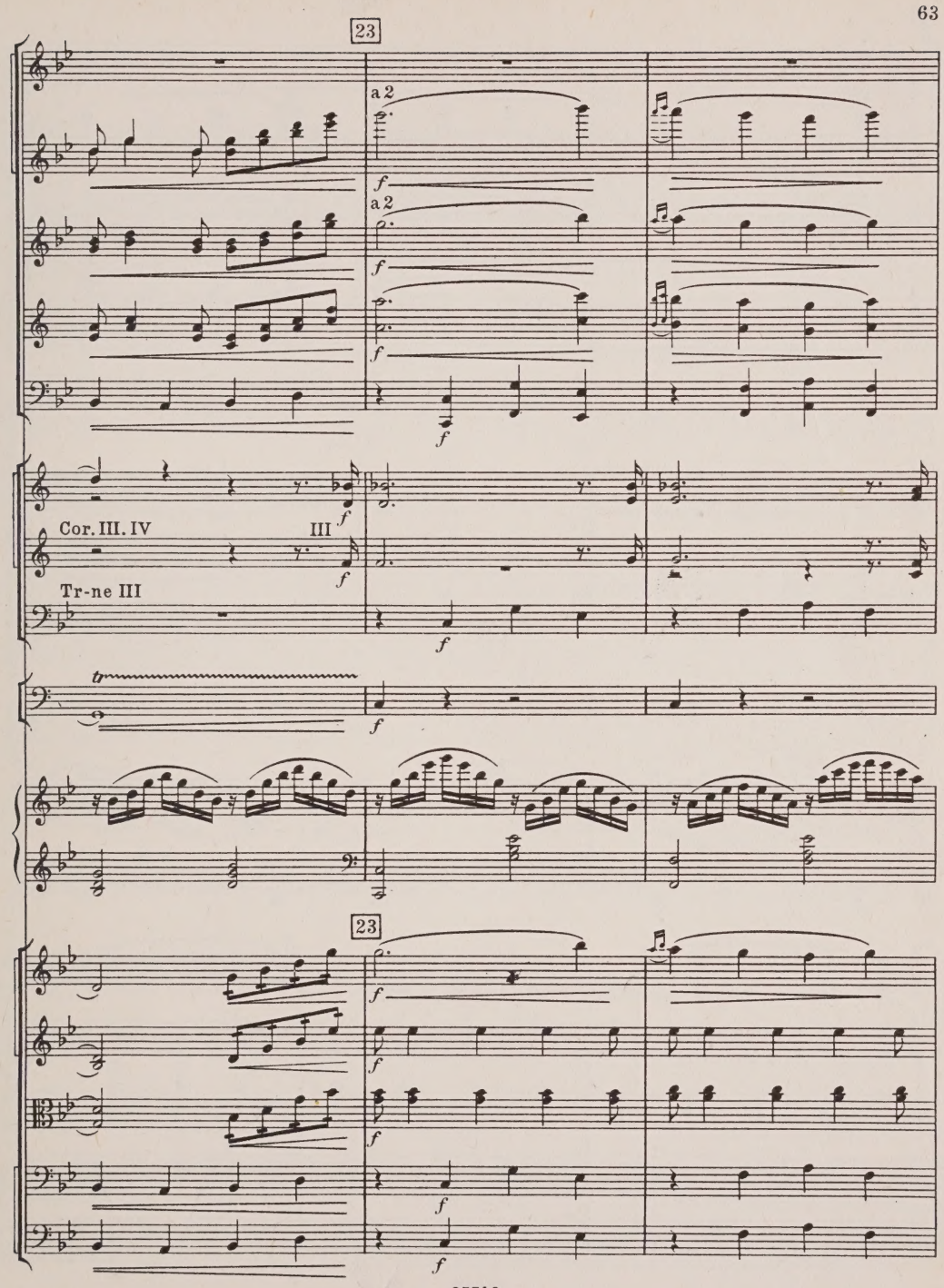

22
p
p
II
p
Cor. I
mf
Arpa
f
22
mp dolce
mp dolce
mp dolce
mp dolce
p

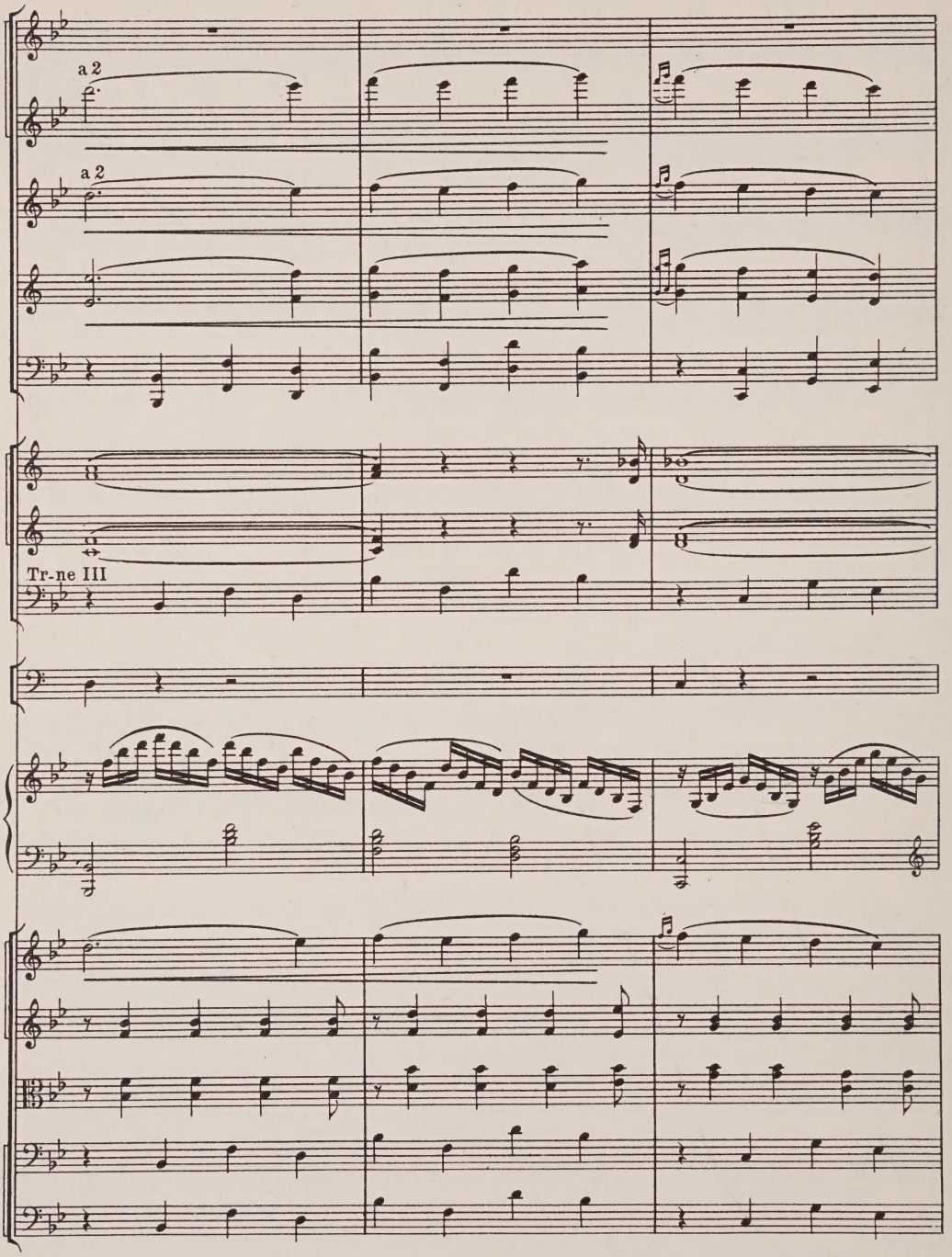


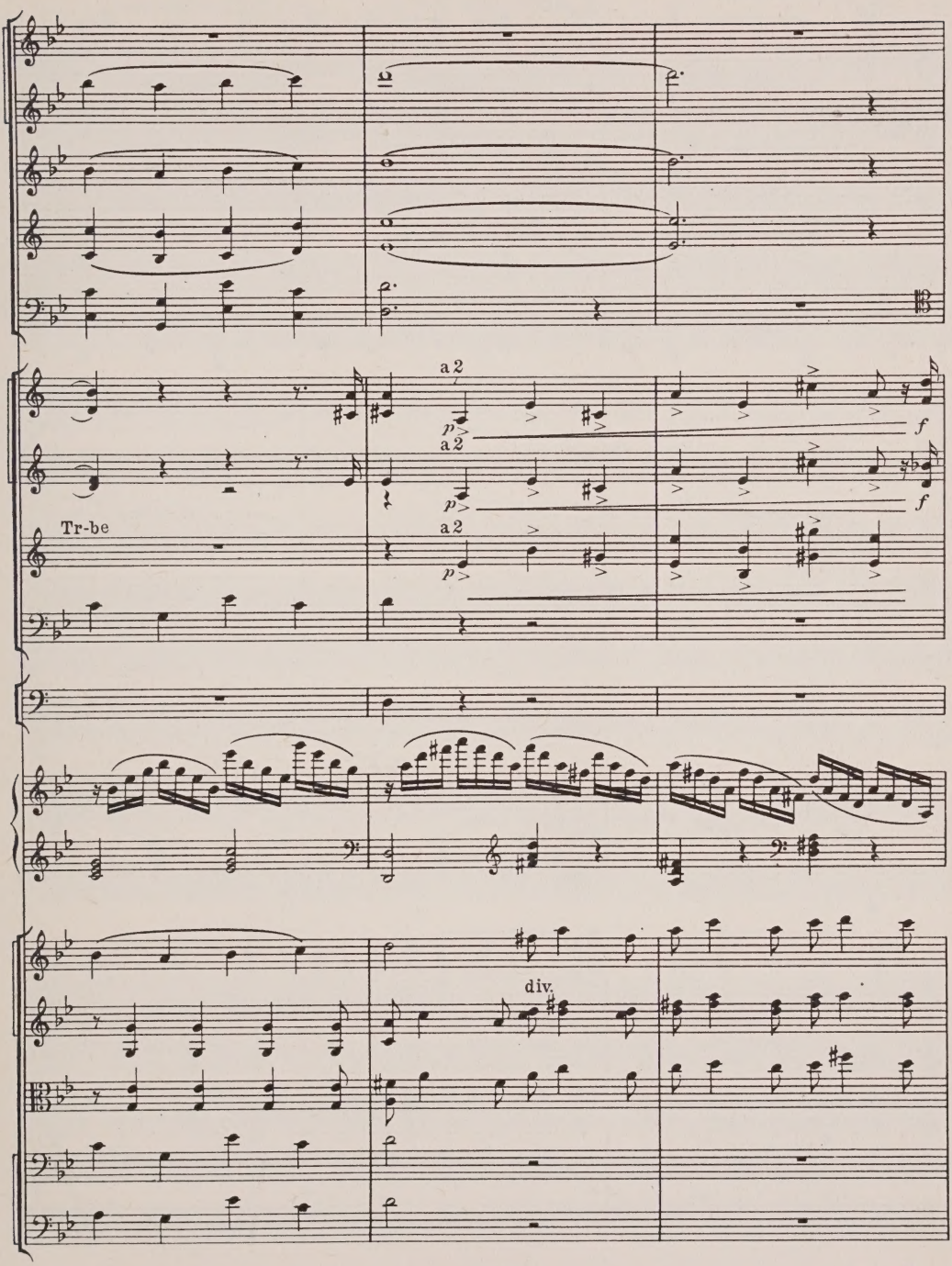

p
p
Cor. III. IV
p
I
mf
mp
mp
mp
mp

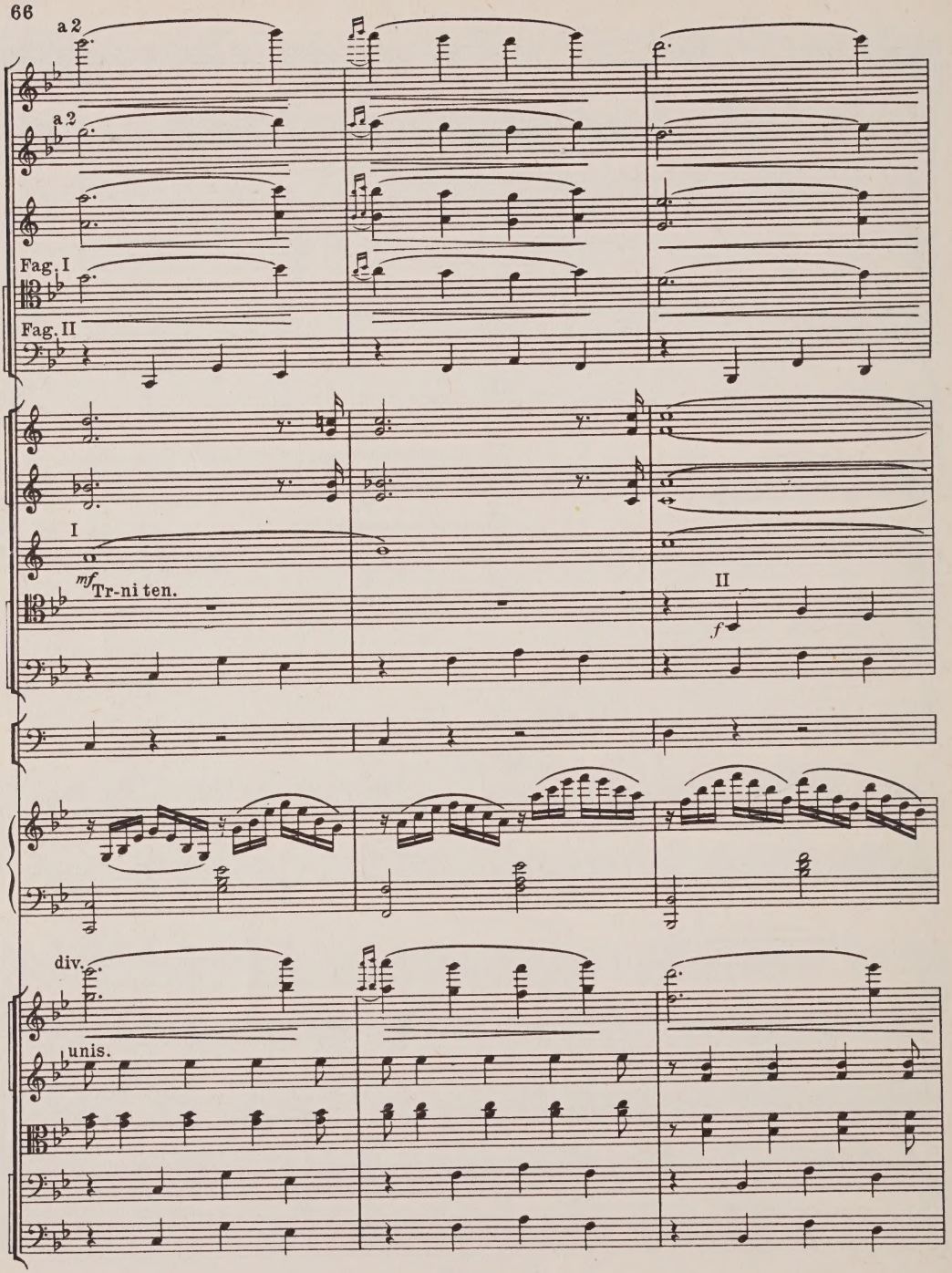

Cor. I

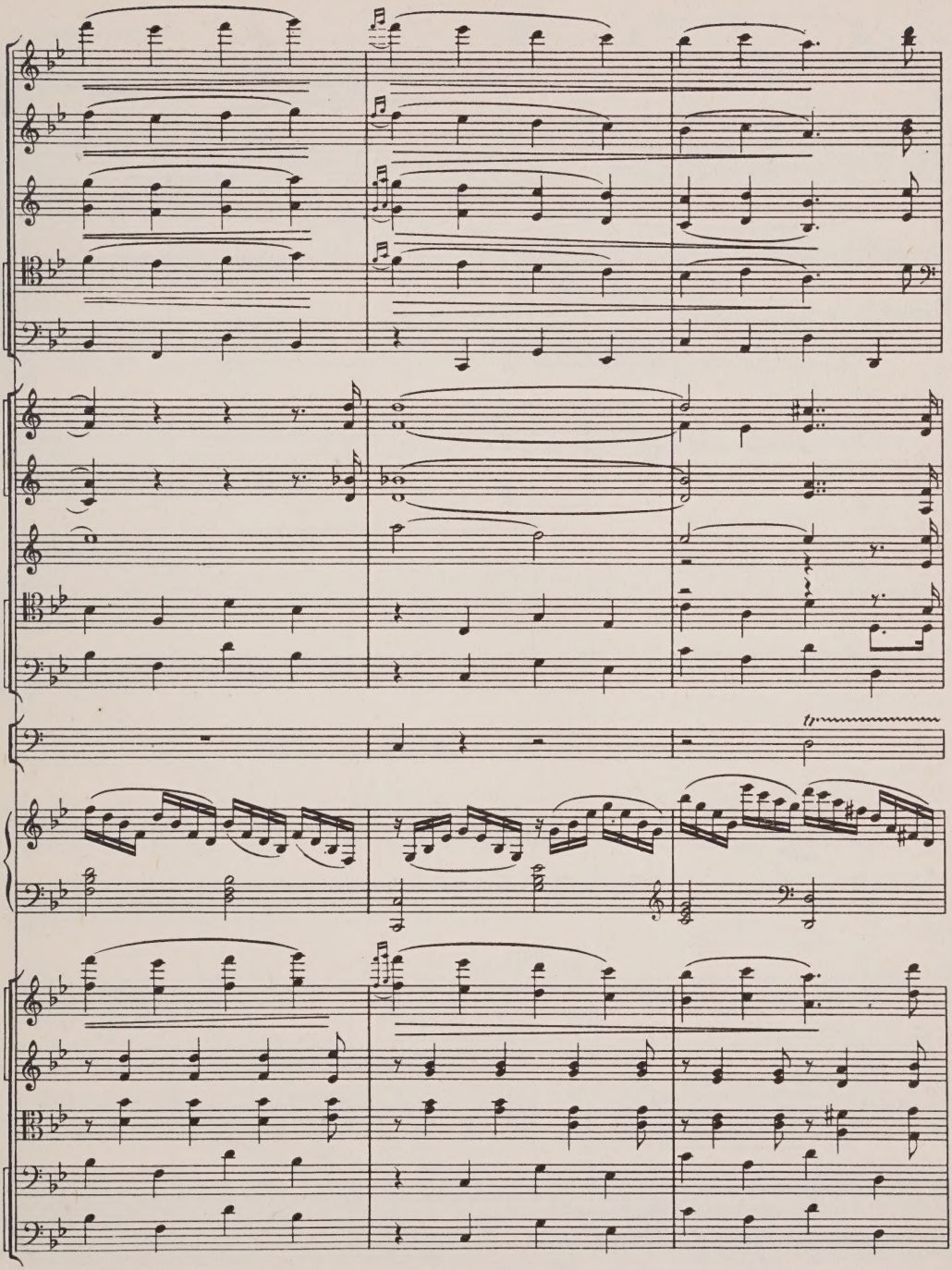

a 2
I
Timp.
tr
p

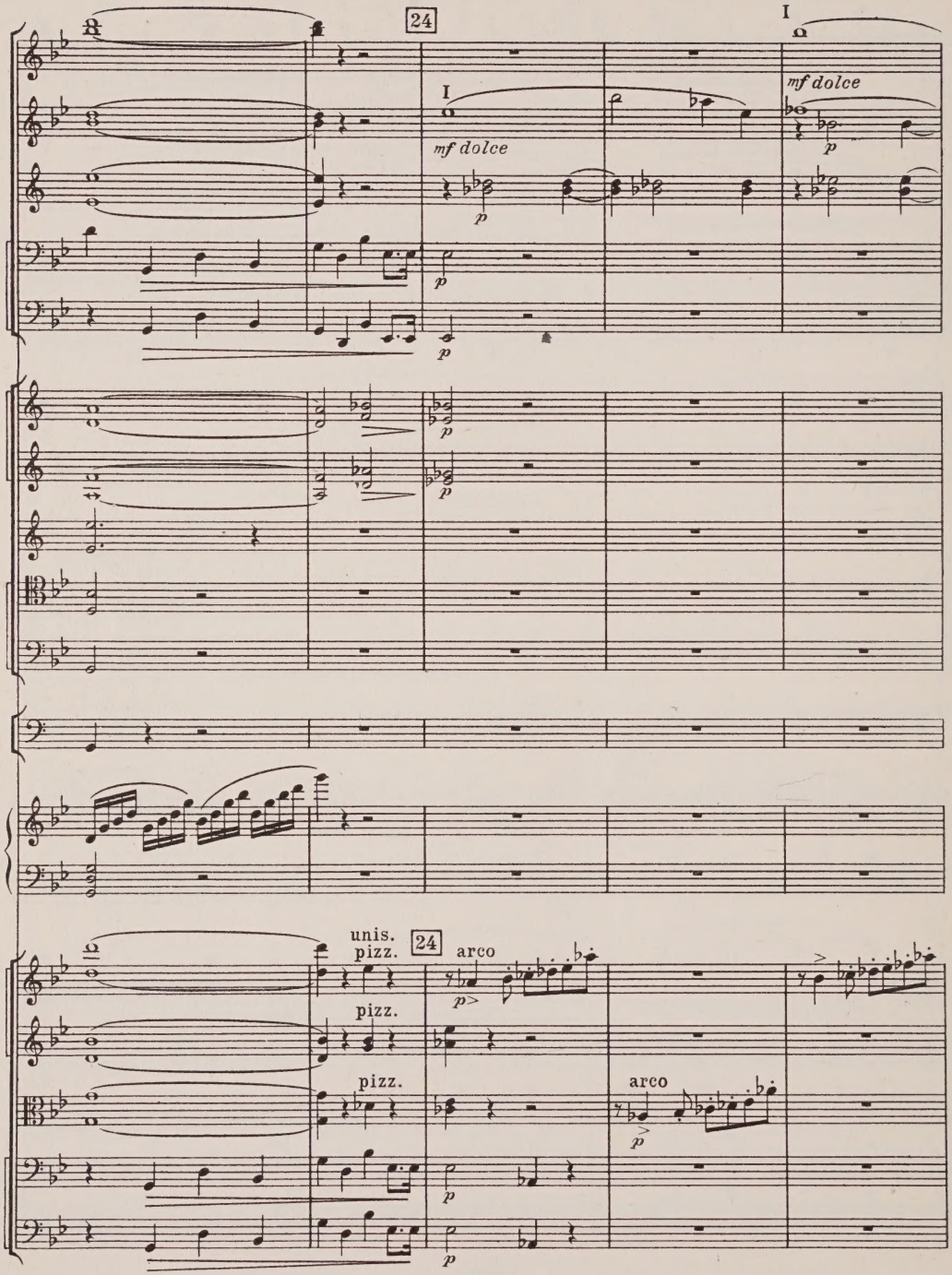

23
a 2
a 2
Cor. III. IV
III
Tr-ne III
23

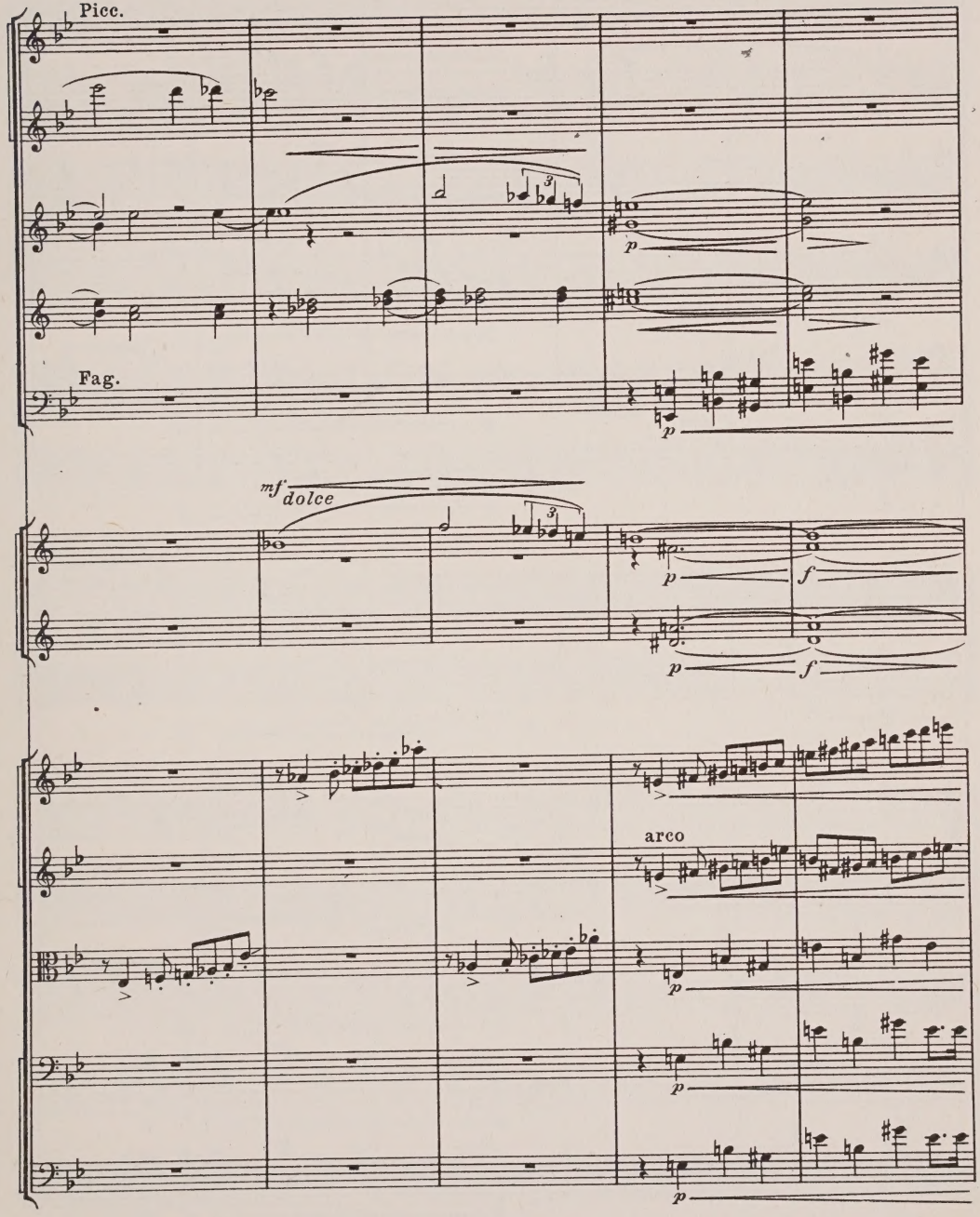

a 2
a 2
Tr-ne III

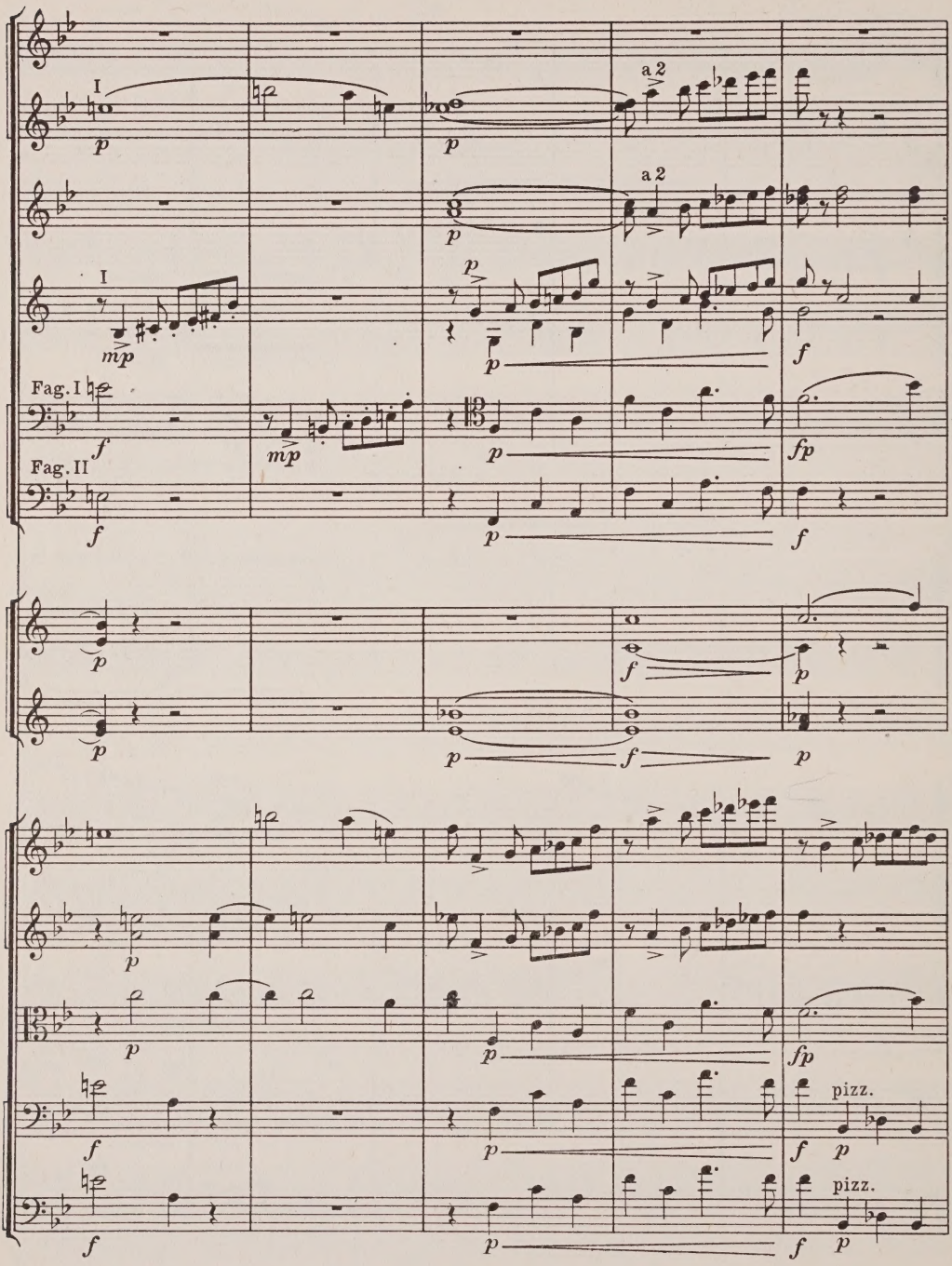

a 2
p
a 2
p
f
a 2
p
f
Tr-be
div.

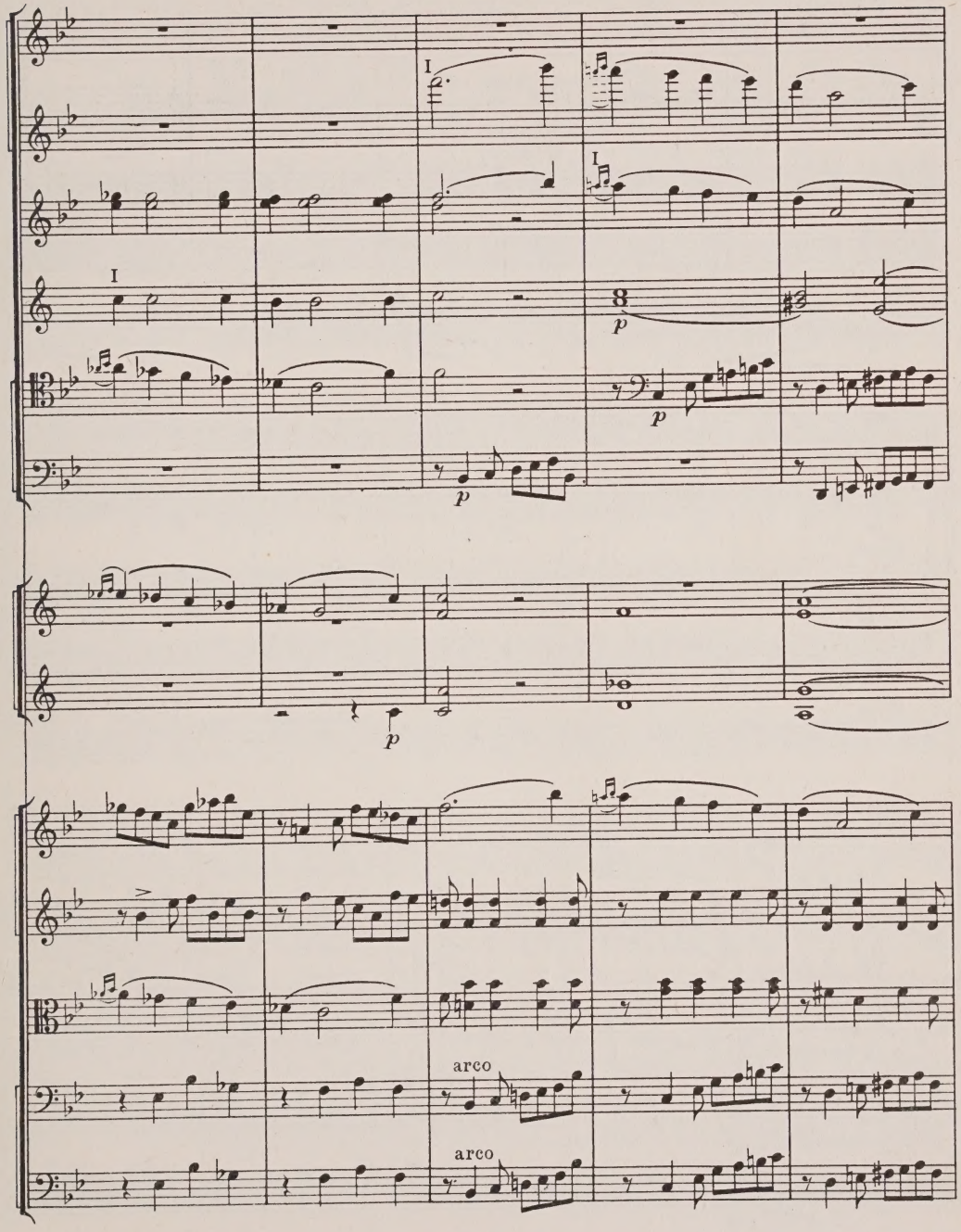

a 2
a 2
Fag. I
Fag. II
I
mf Tr-ni ten.
II
f
div.
unis.

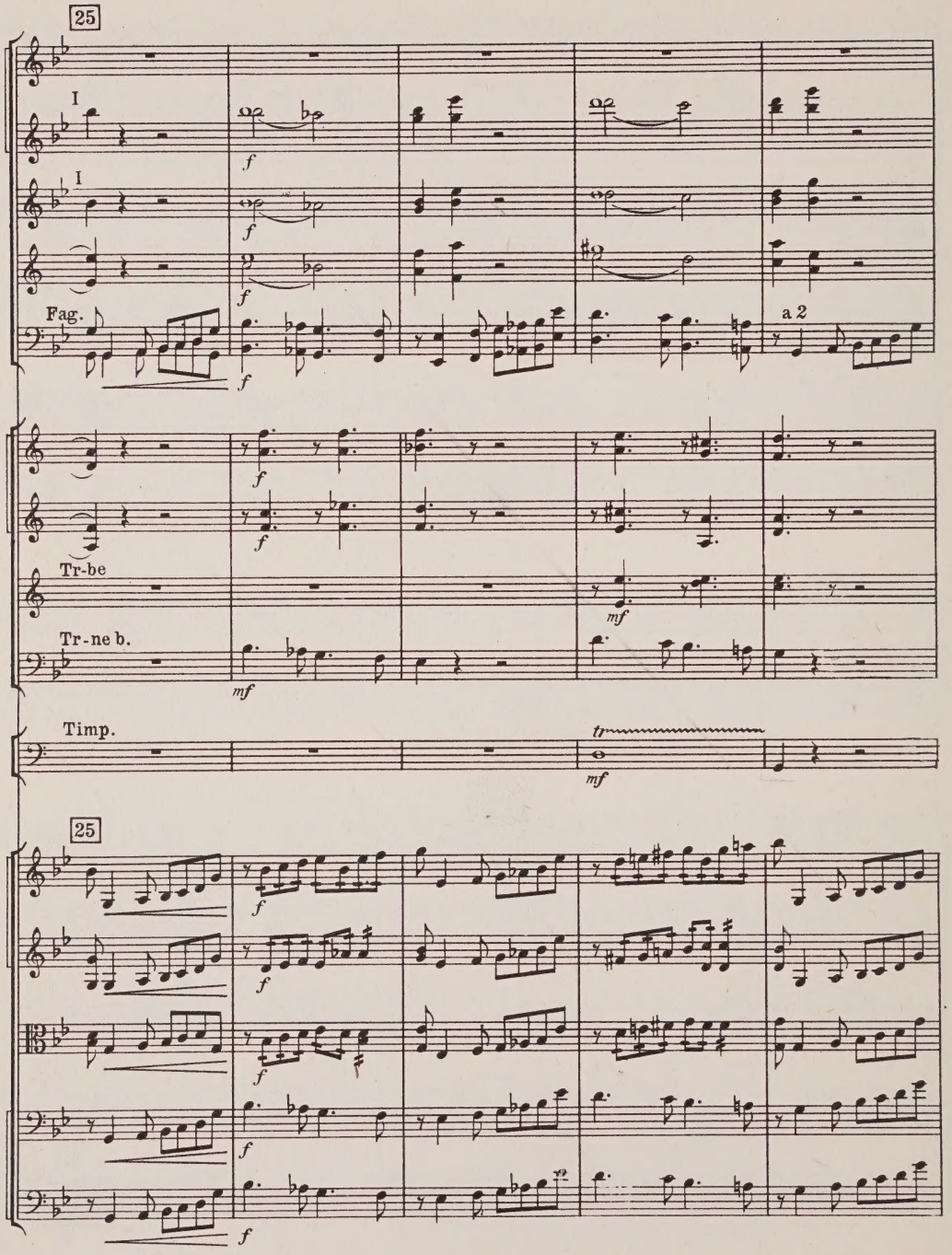


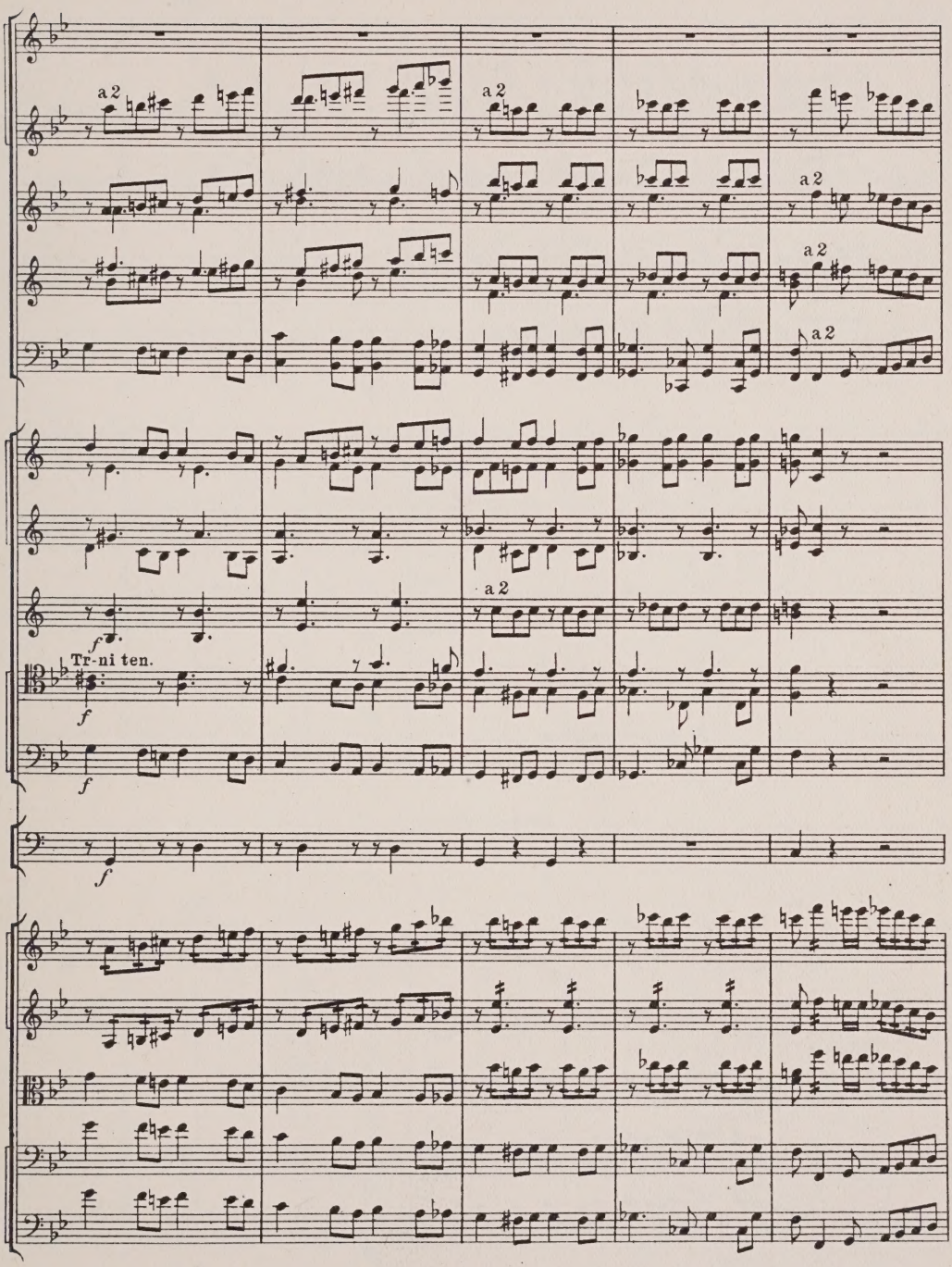

24
I
mf dolce
p
unis.
pizz.
arco

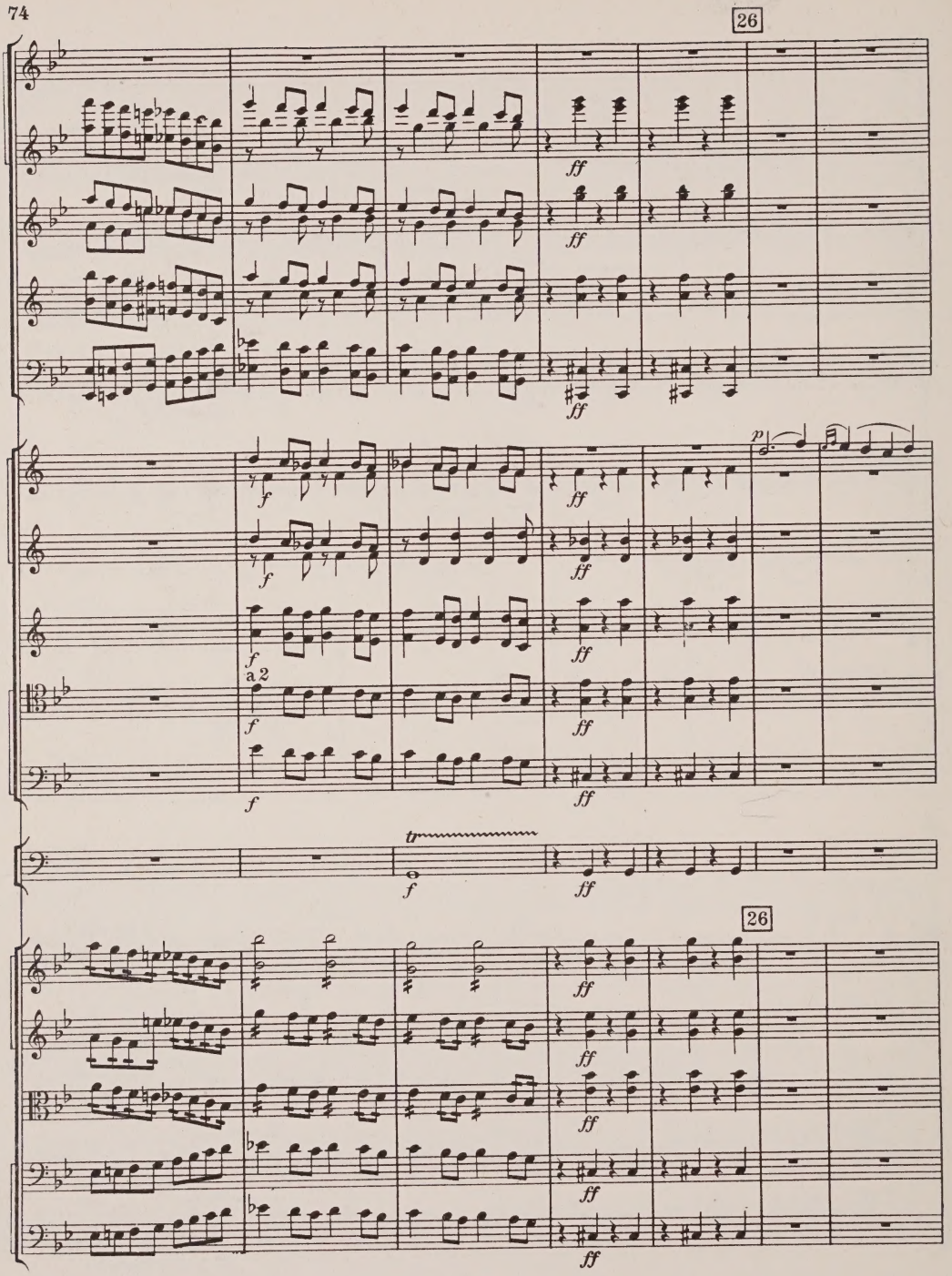

Picc.
Fag.
mf dolce
arco

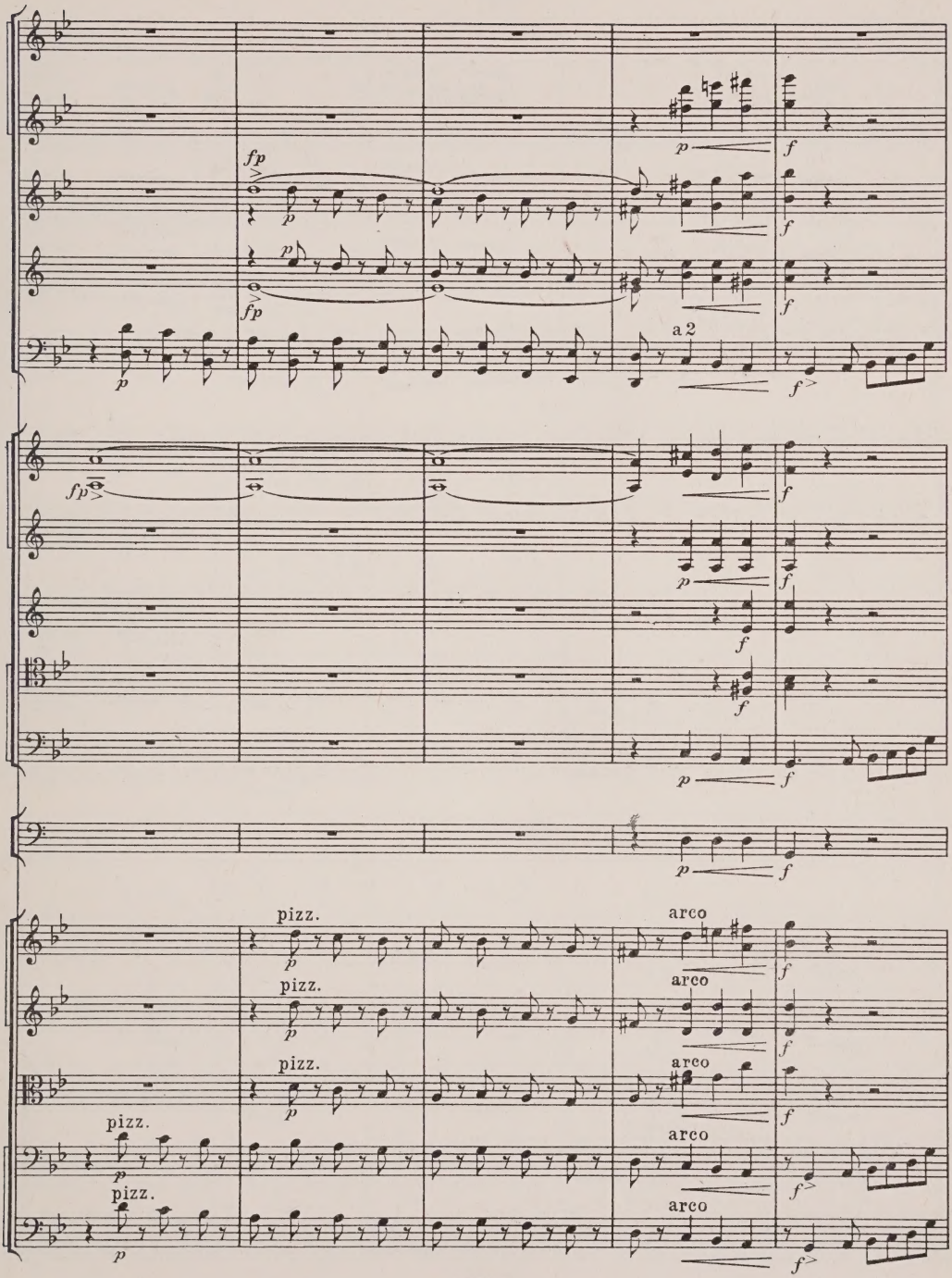

I
a 2
a 2
I
Fag. I
Fag. II
pizz.
pizz.

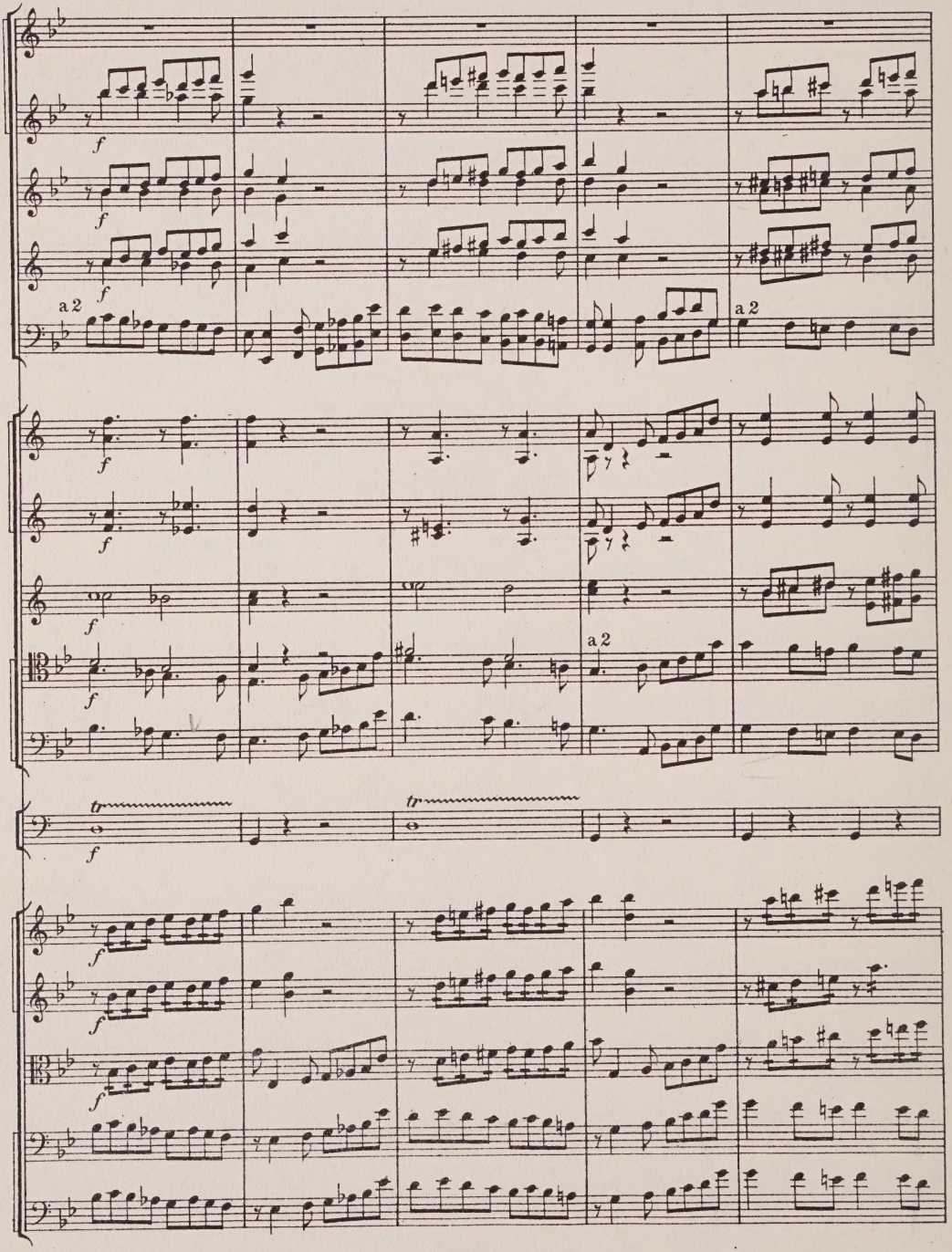

I
I
I
p
p
p
p
arco
arco

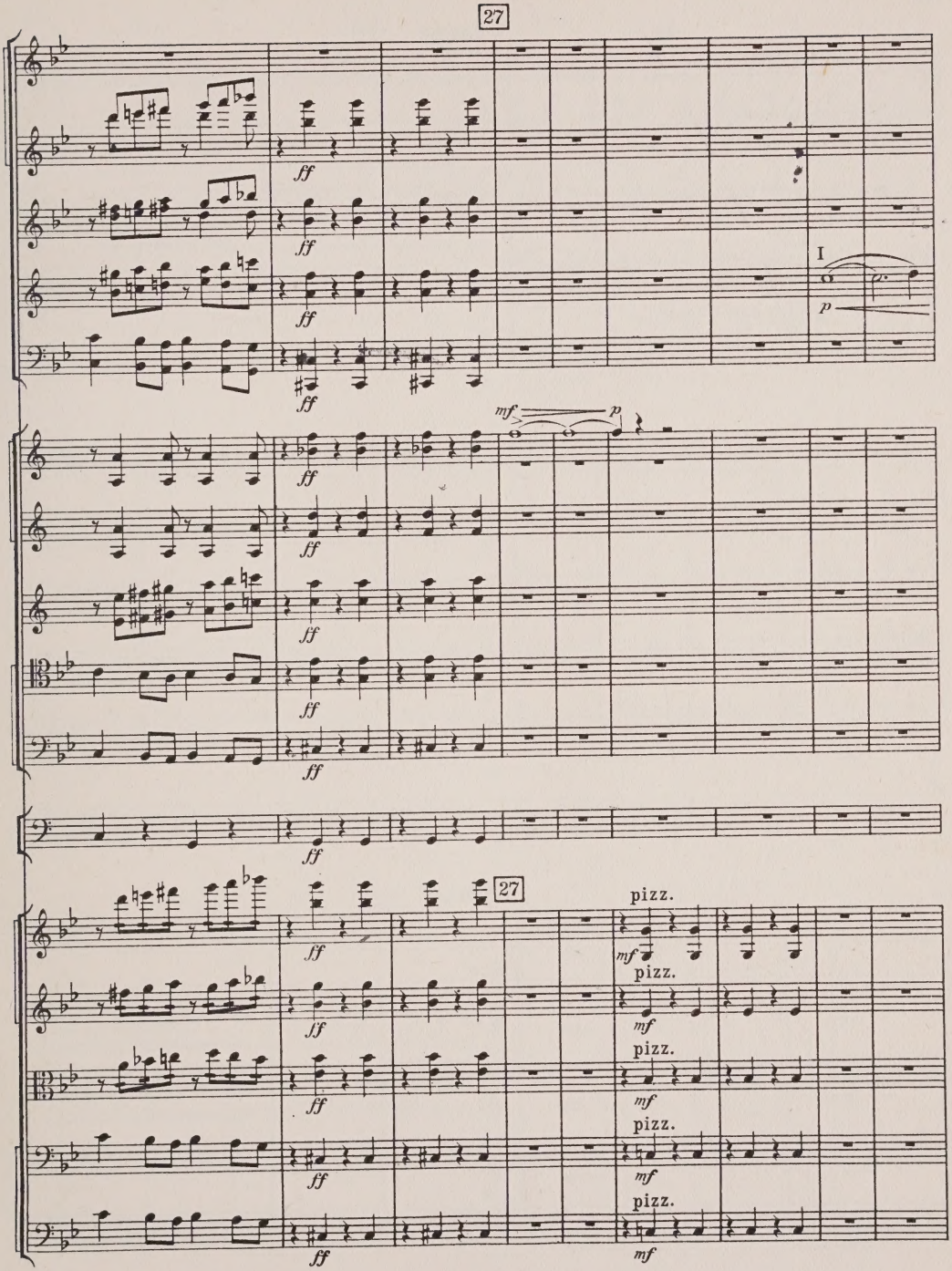

25
I
I
Fag.
a 2
Tr-be
Tr-ne b.
Timp.
tr
25

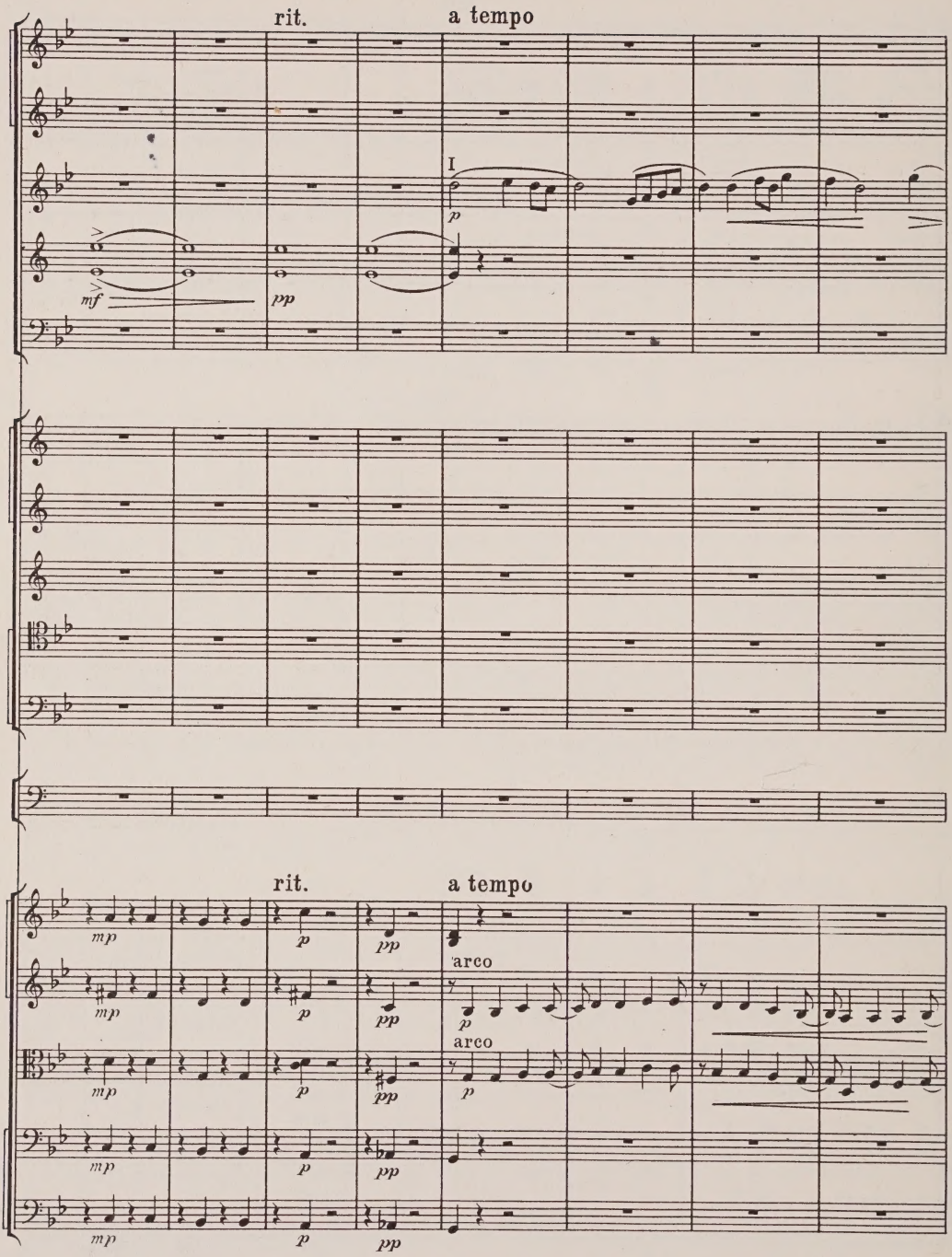

a 2
a 2
a 2
a 2
a 2
a 2
f
Tr-ni ten.
f
f
f

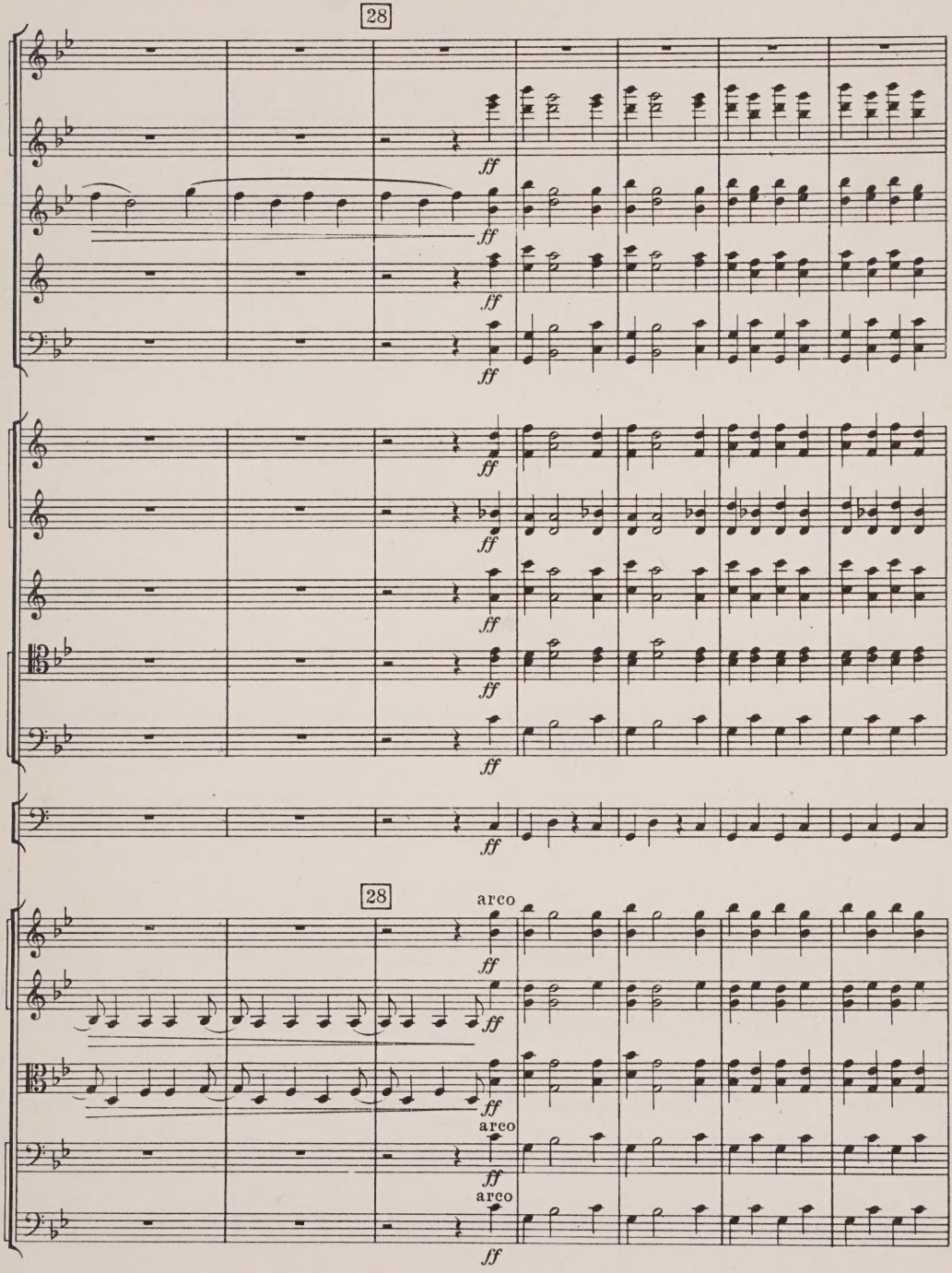

26
ff
f
a 2
p
tr
26

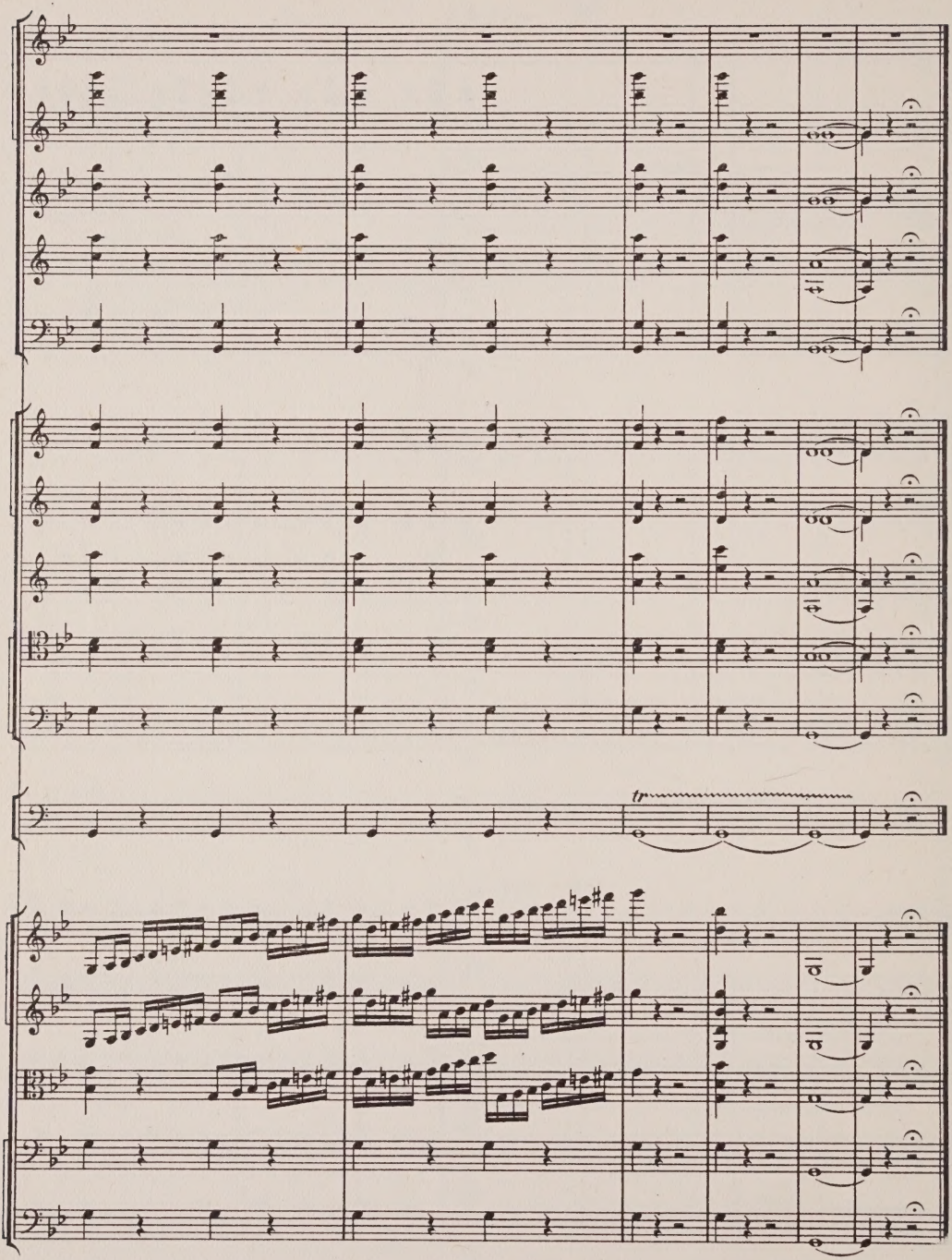

fp
p
f
a 2
pizz.
arco


a 2
a 2
a 2
tr
tr

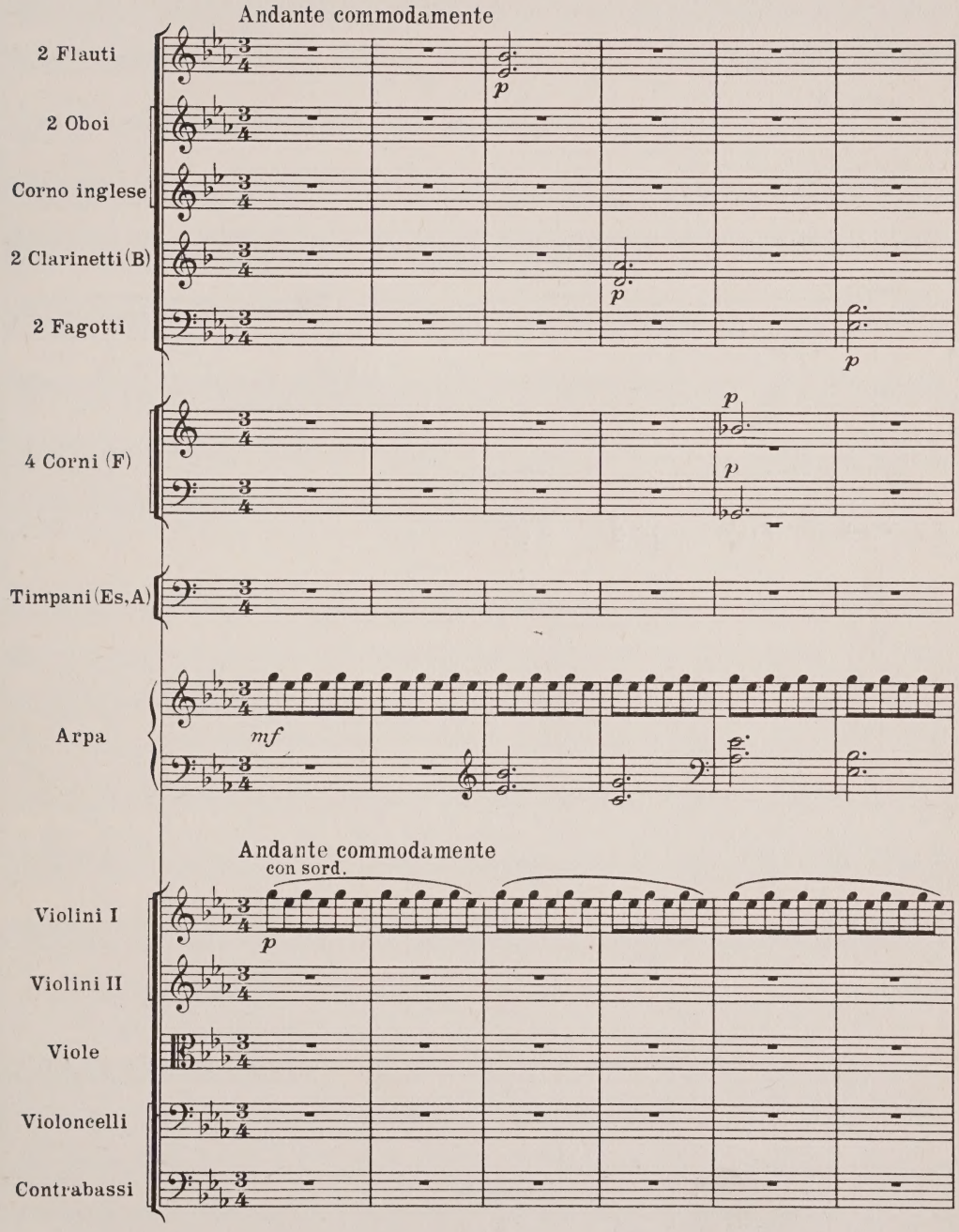

27
ff
I
p
mf
p
27
pizz.
mf

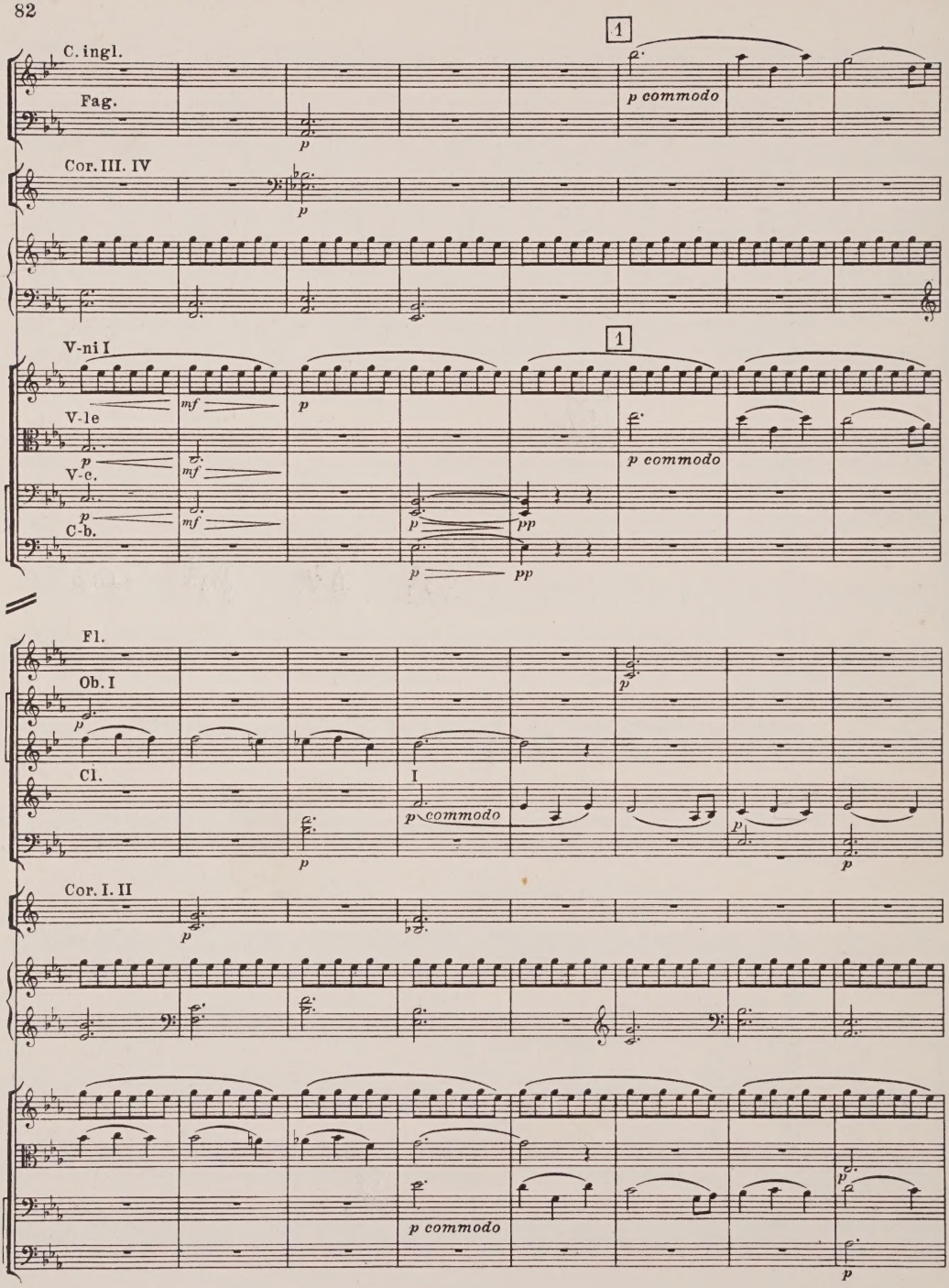

rit.
a tempo
I
mf
pp
p
rit.
a tempo
mp
p
pp
arco
arco

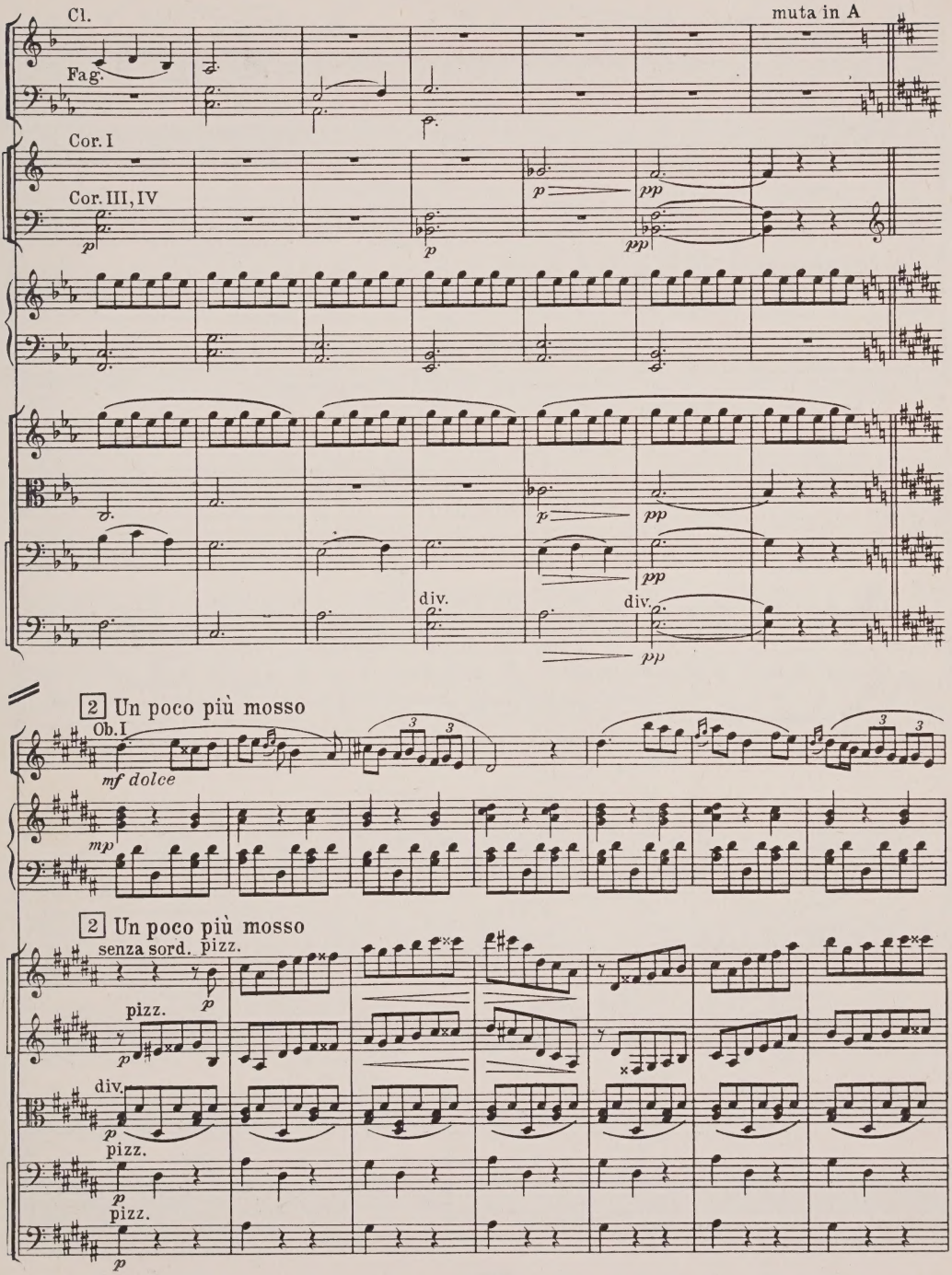

28
ff
28
arco
ff
arco
ff
arco
ff

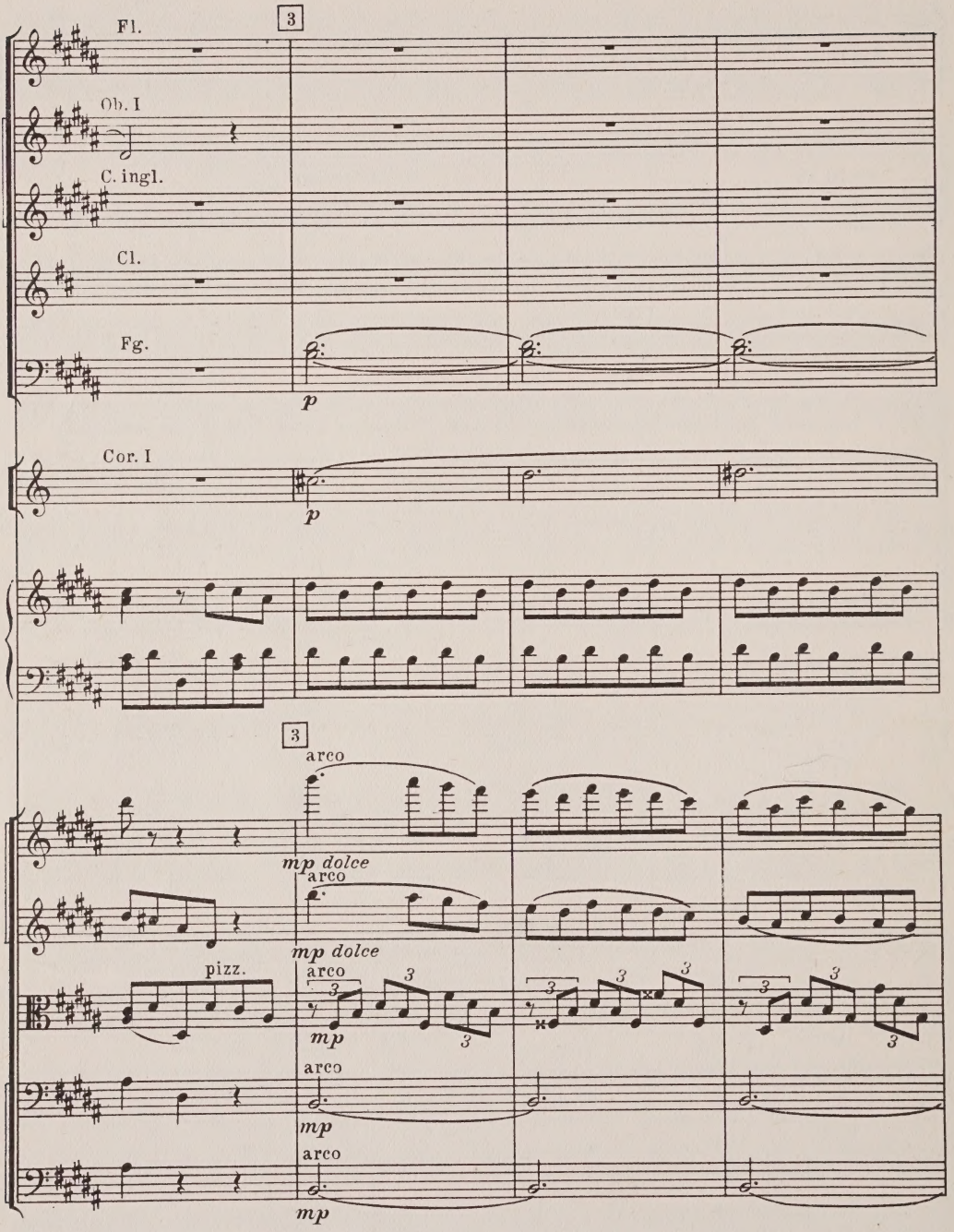

tr

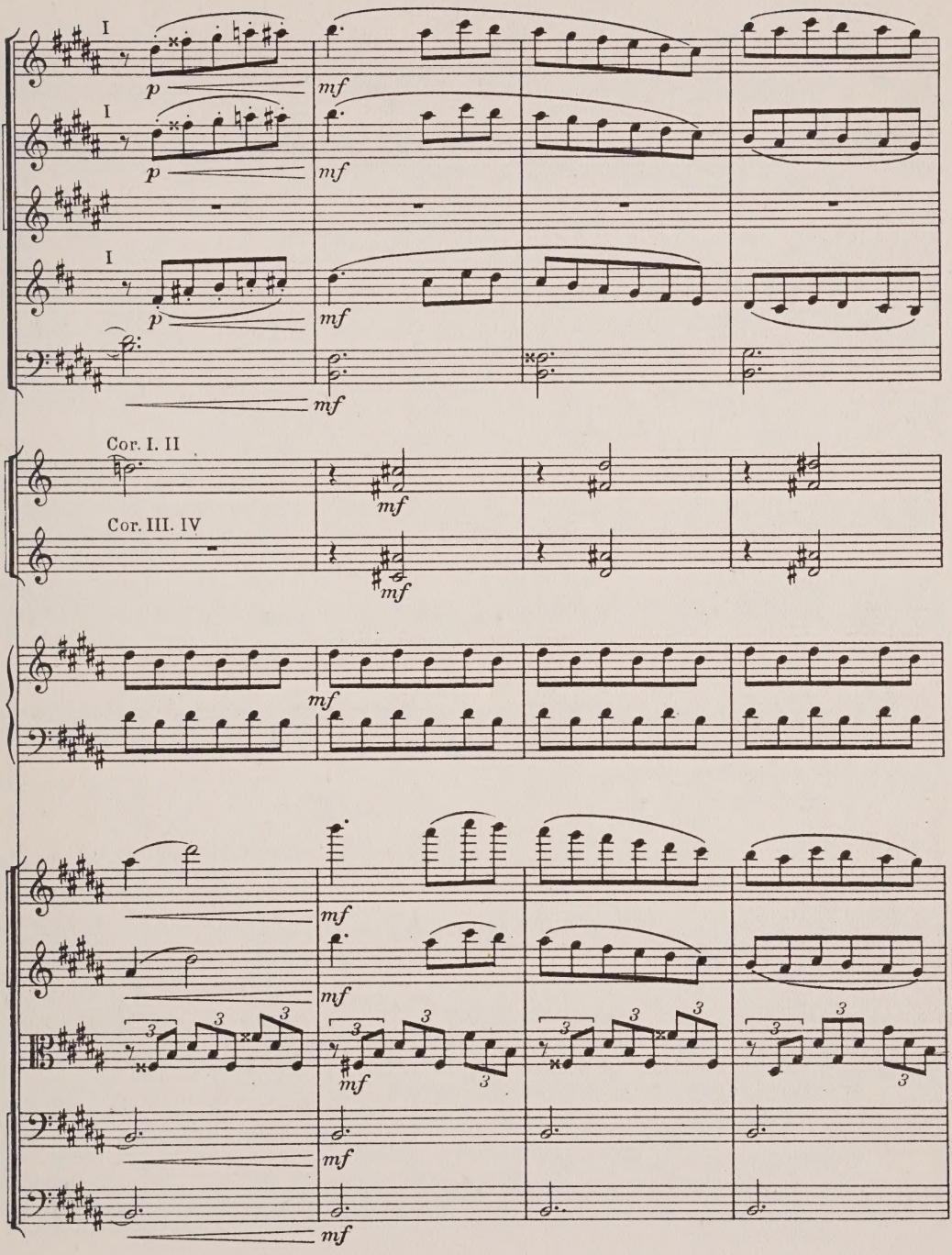
II

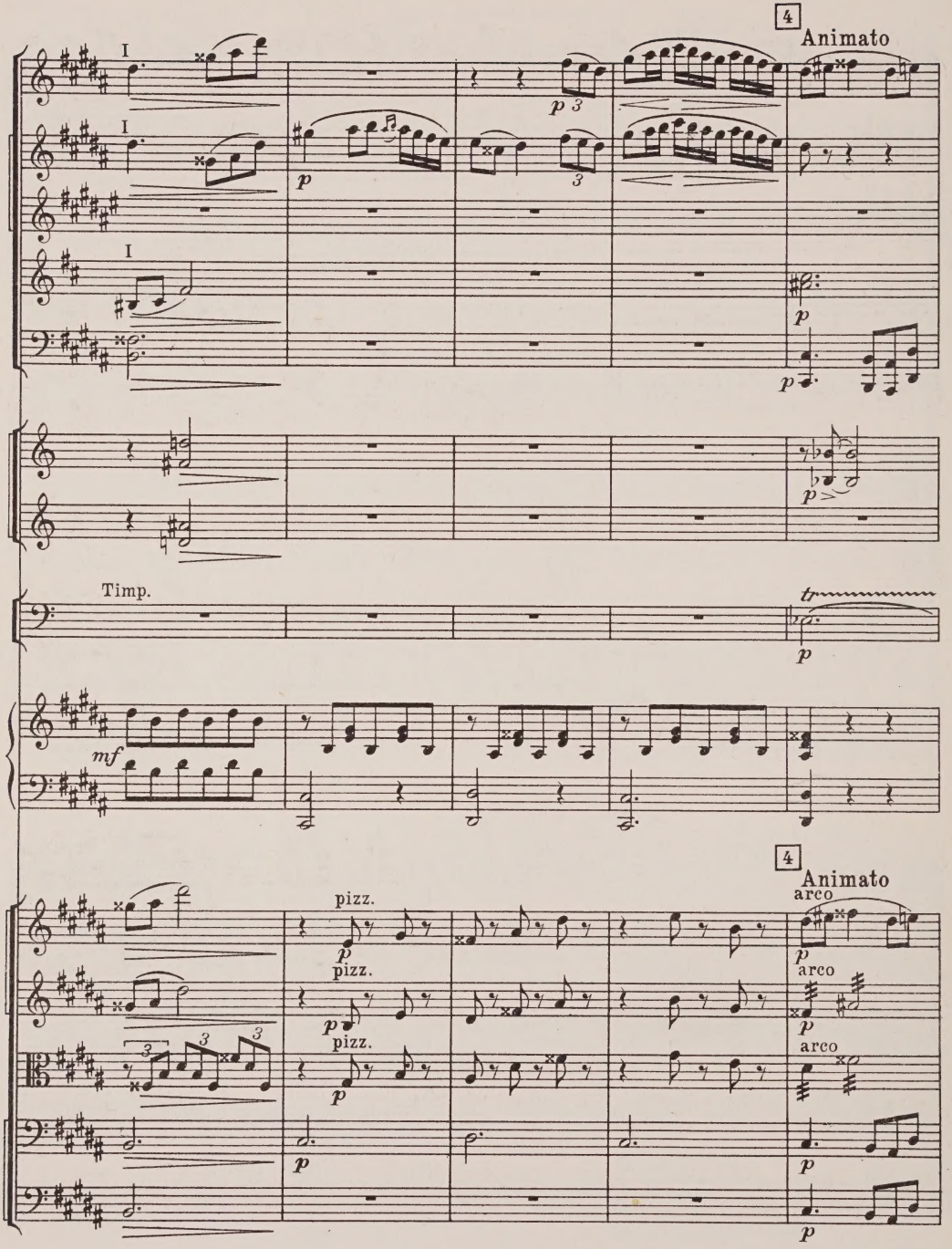

Andante commodamente
2 Flauti
2 Oboi
Corno inglese
2 Clarinetti (B)
2 Fagotti
p
4 Corni (F)
Timpani (Es, A)
Arpa
mf
Andante commodamente
con sord.
Violini I
Violini II
Viole
Violoncelli
Contrabassi

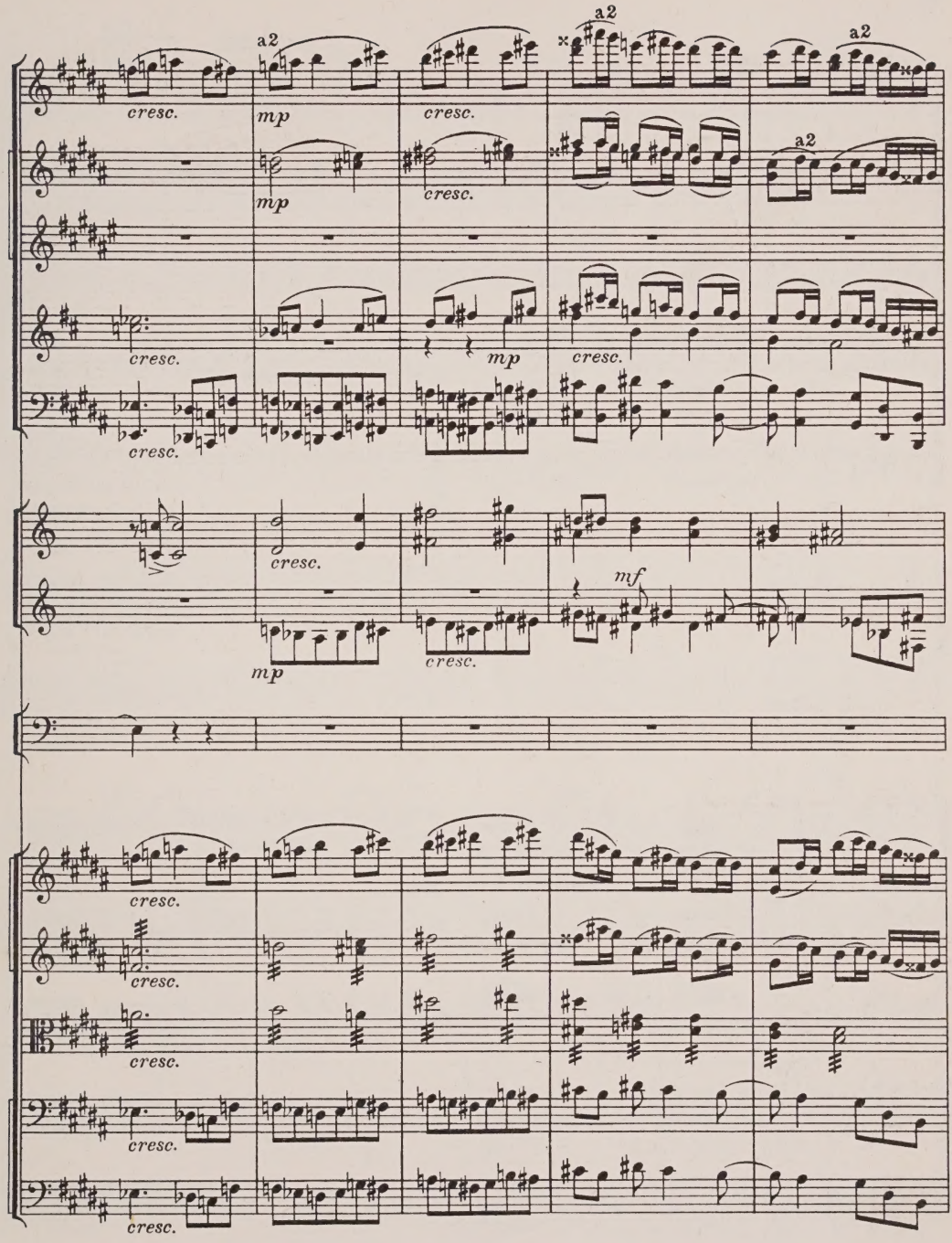

C. ingl.
Fag.
Cor. III. IV
V-ni I
V-le
V-c.
C-b.
Fl.
Ob. I
Cl.
Cor. I. II
1
p commodo
mf
p
pp
I
p commodo

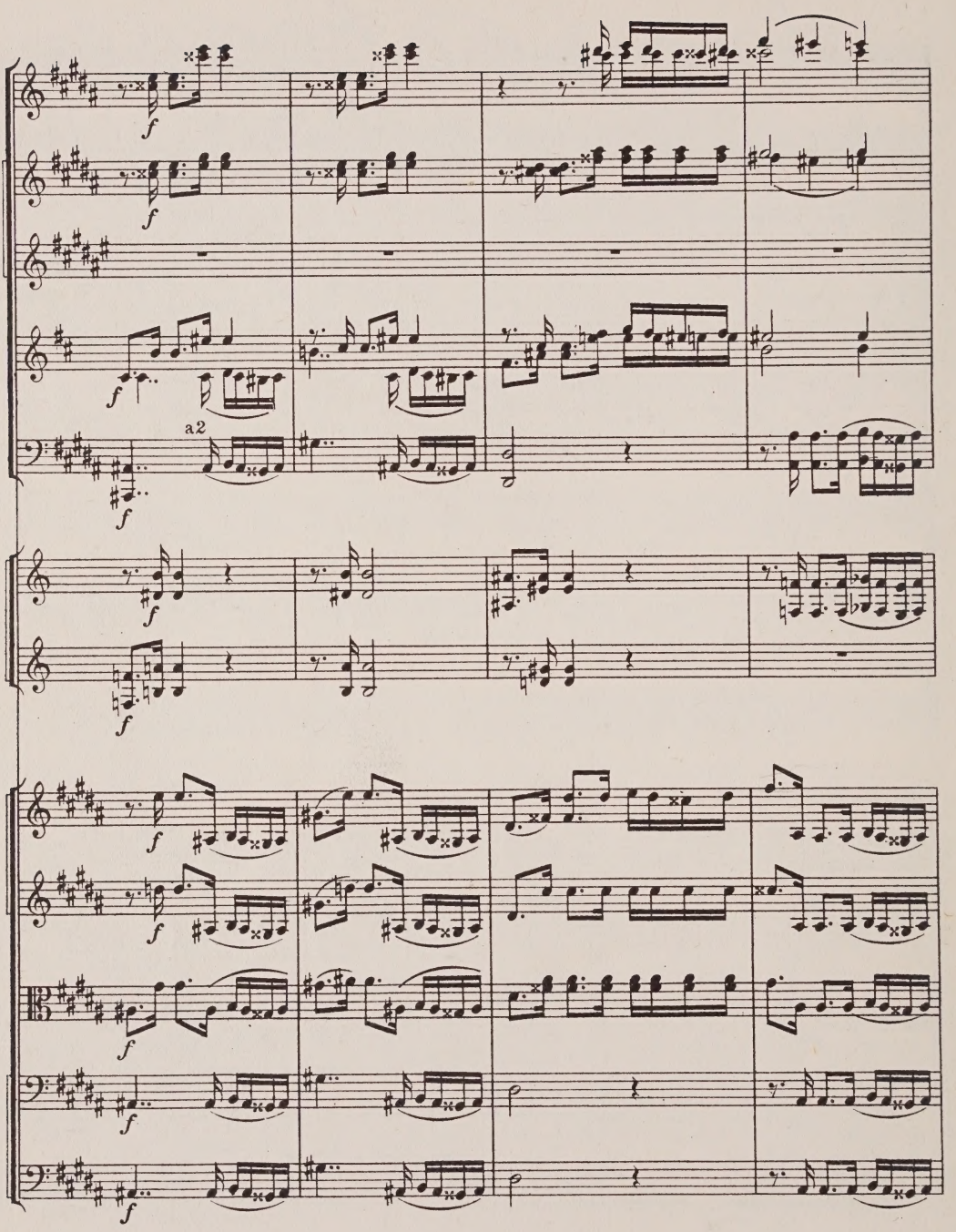

Cl.
muta in A
Fag.
Cor. I
Cor. III, IV
p
pp
div.
2 Un poco più mosso
Ob. I
mf dolce
mp
senza sord.
pizz.
div.

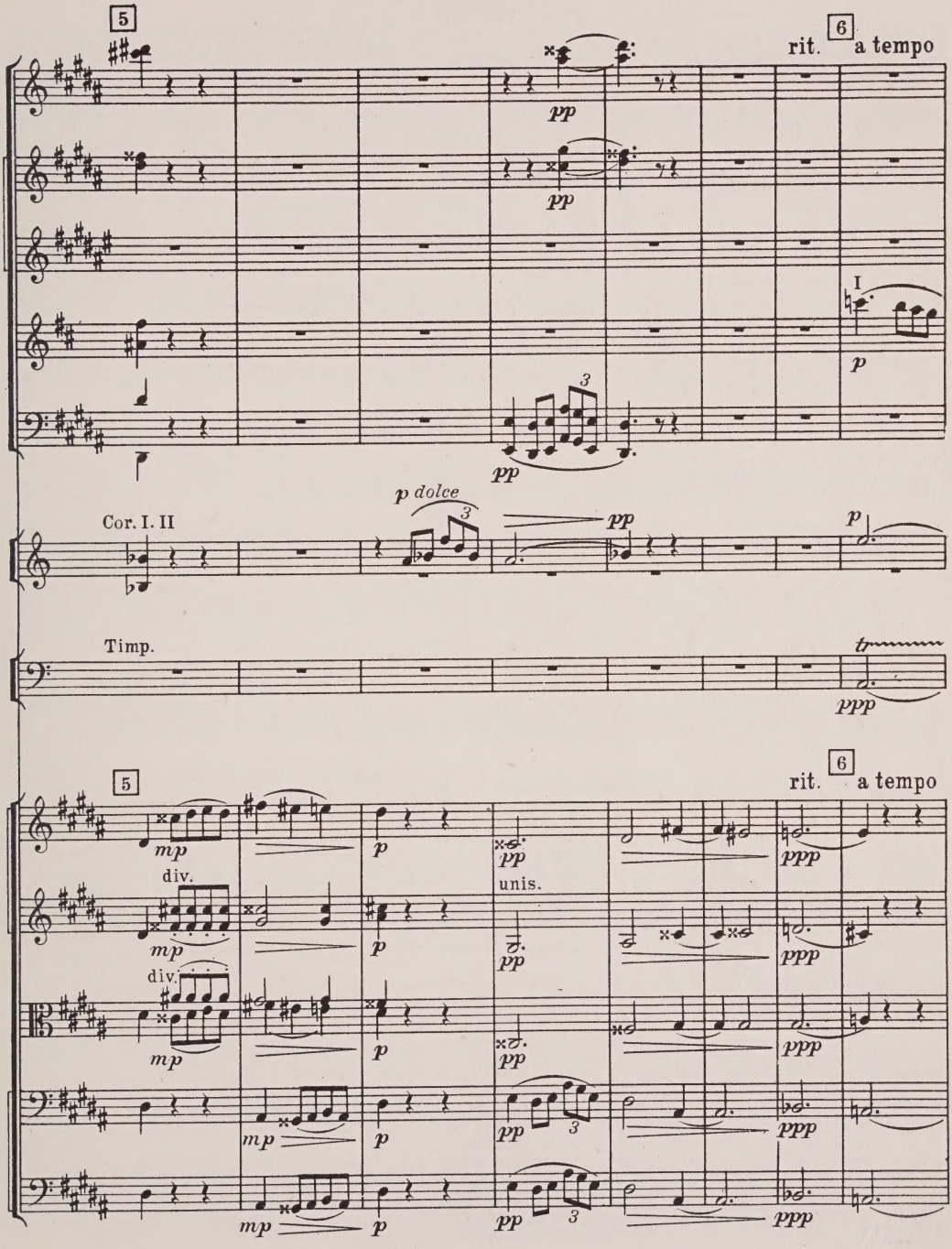

Fl.
3
Ob. I
C. ingl.
Cl.
Fg.
p
Cor. I
p
3
arco
mp dolce
arco
mp dolce
pizz.
arco
mp
arco
mp
arco
mp

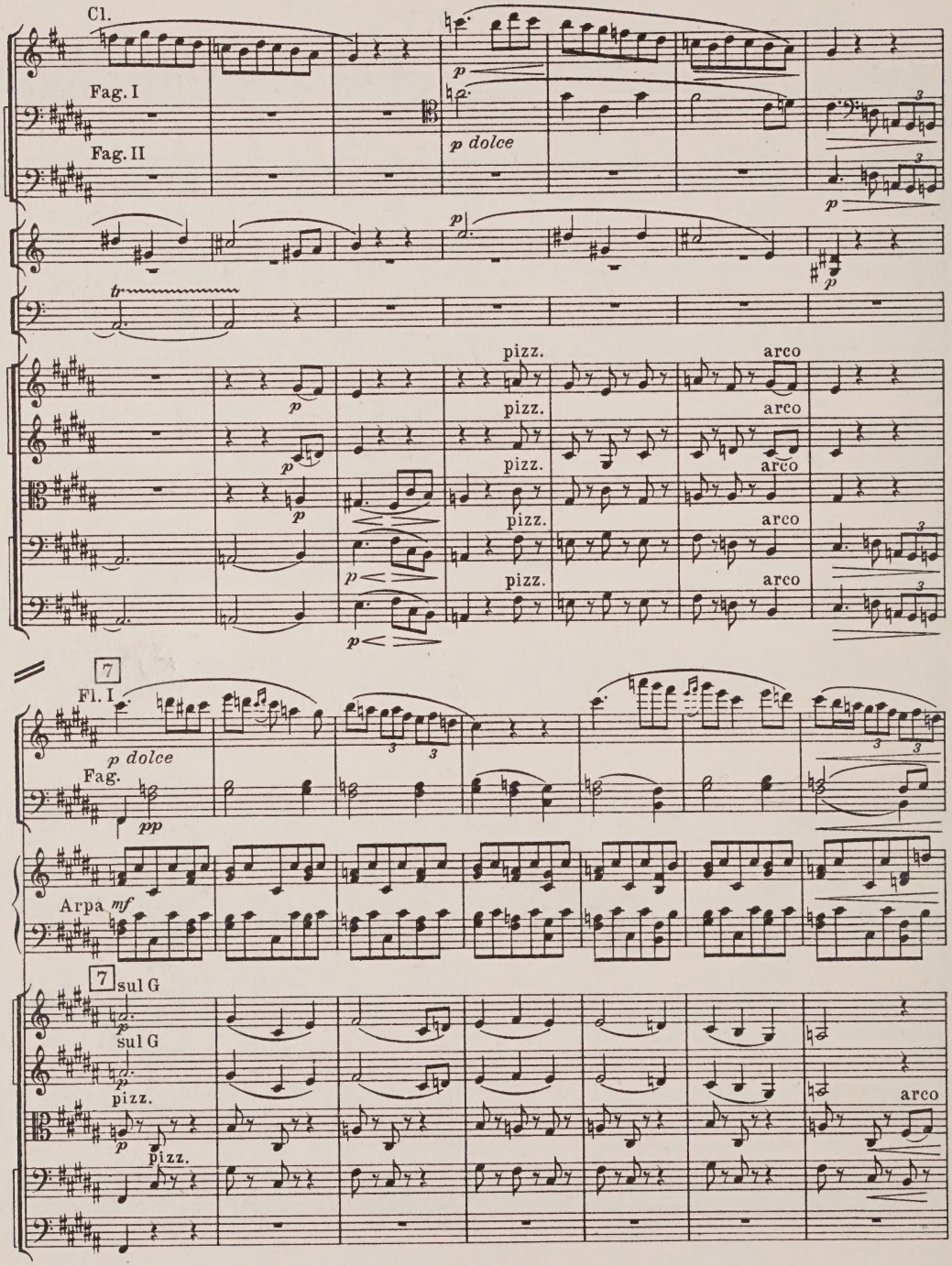

I
p
mf
I
p
mf
I
p
mf
mf
Cor. I. II
mf
Cor. III. IV
mf
mf
mf
mf
mf
mf

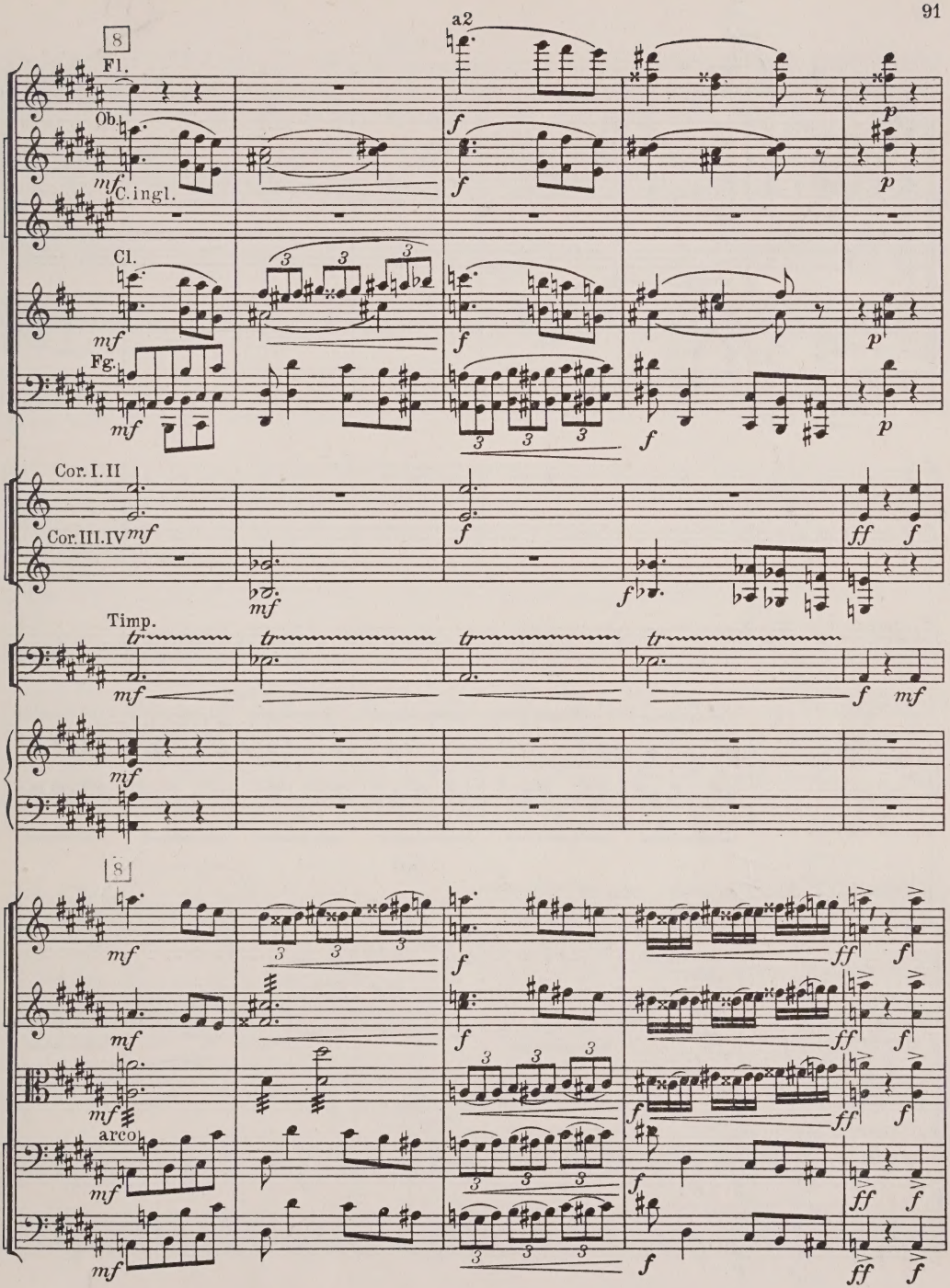

4
Animato
I
I
I
p
p
p
p
Timp.
tr
p
mf
4
Animato
pizz.
pizz.
pizz.
arco
arco
arco
p
p
p
p
p
p

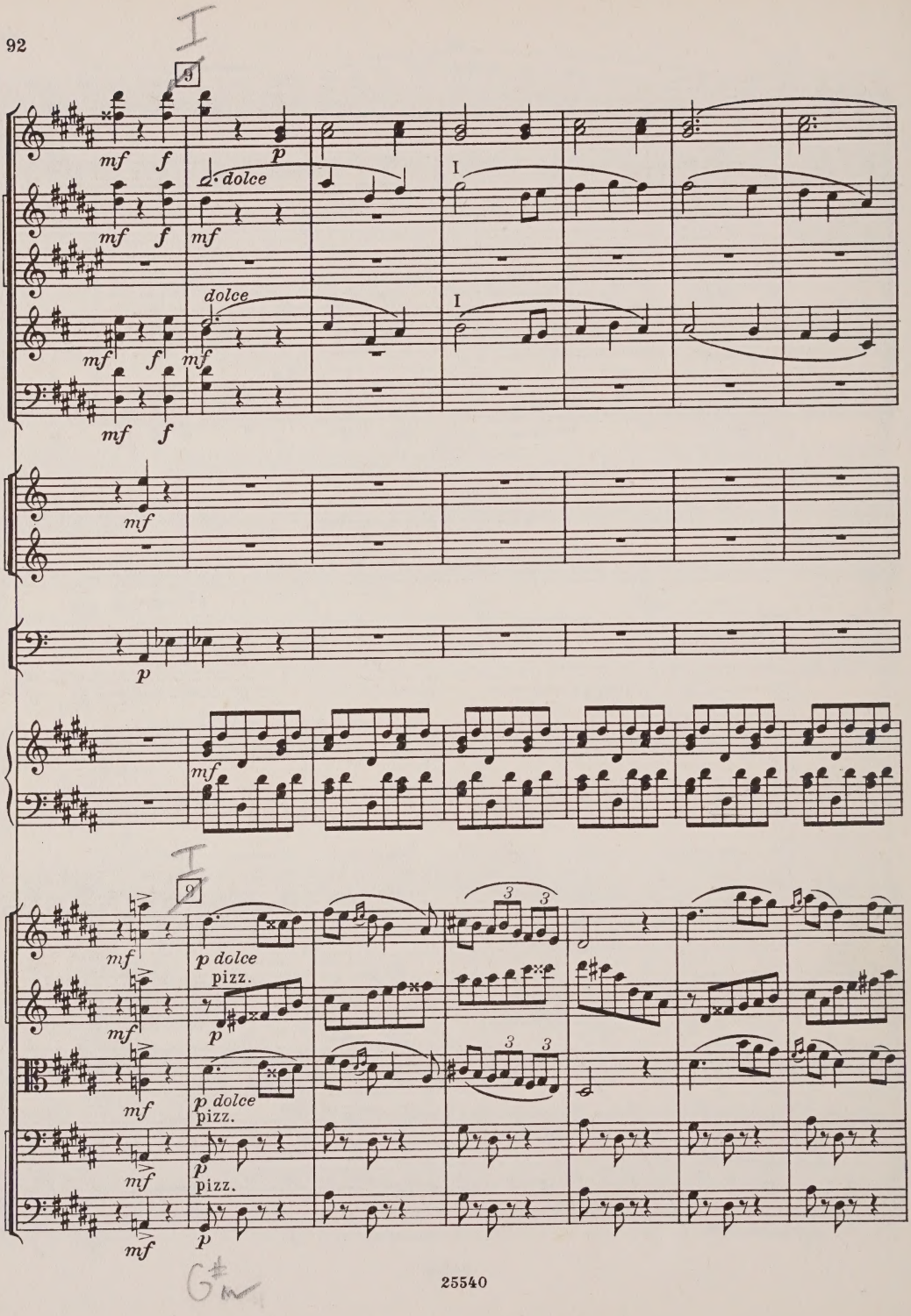

a2
a2
a2
a2
cresc.
mp
mf

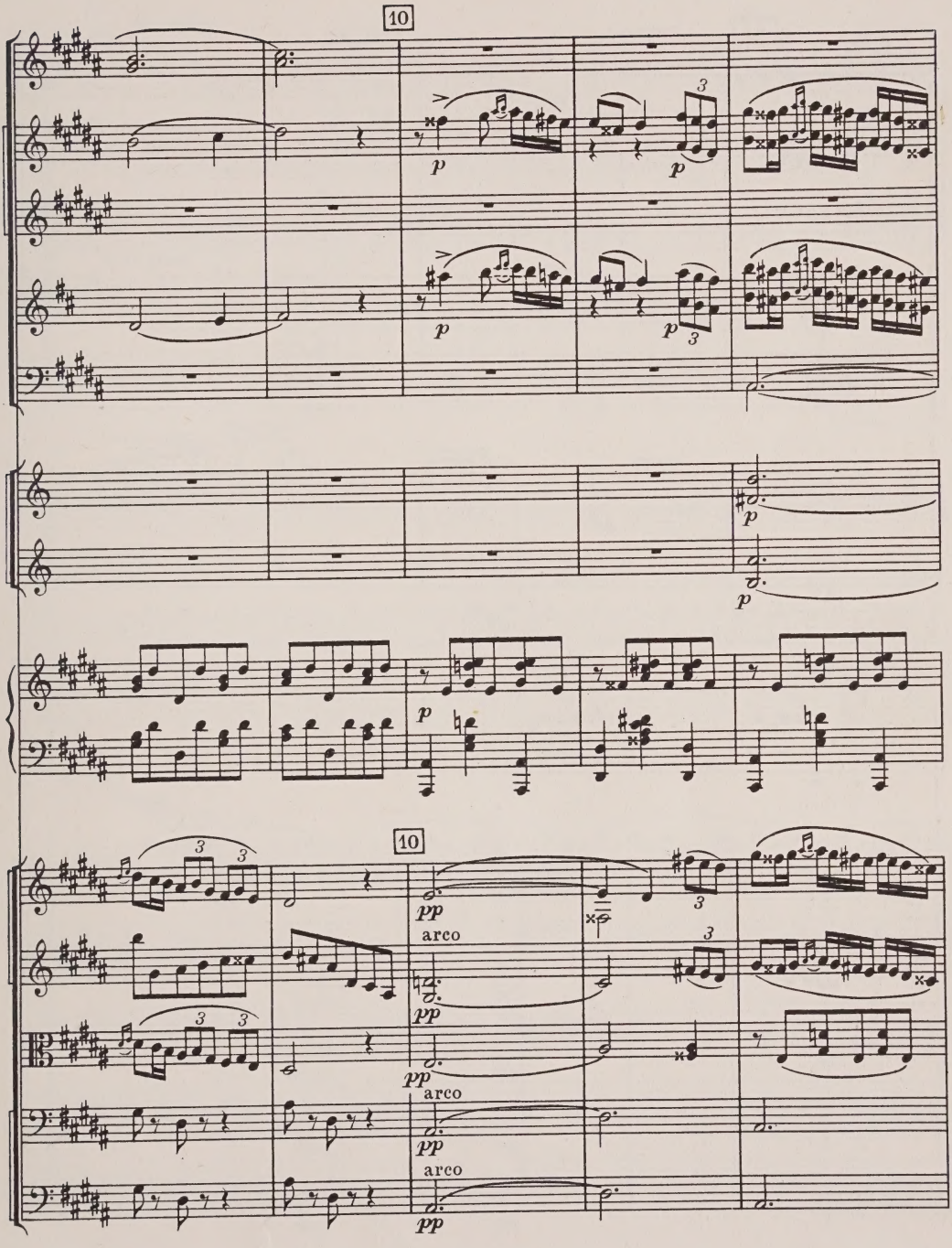

a2

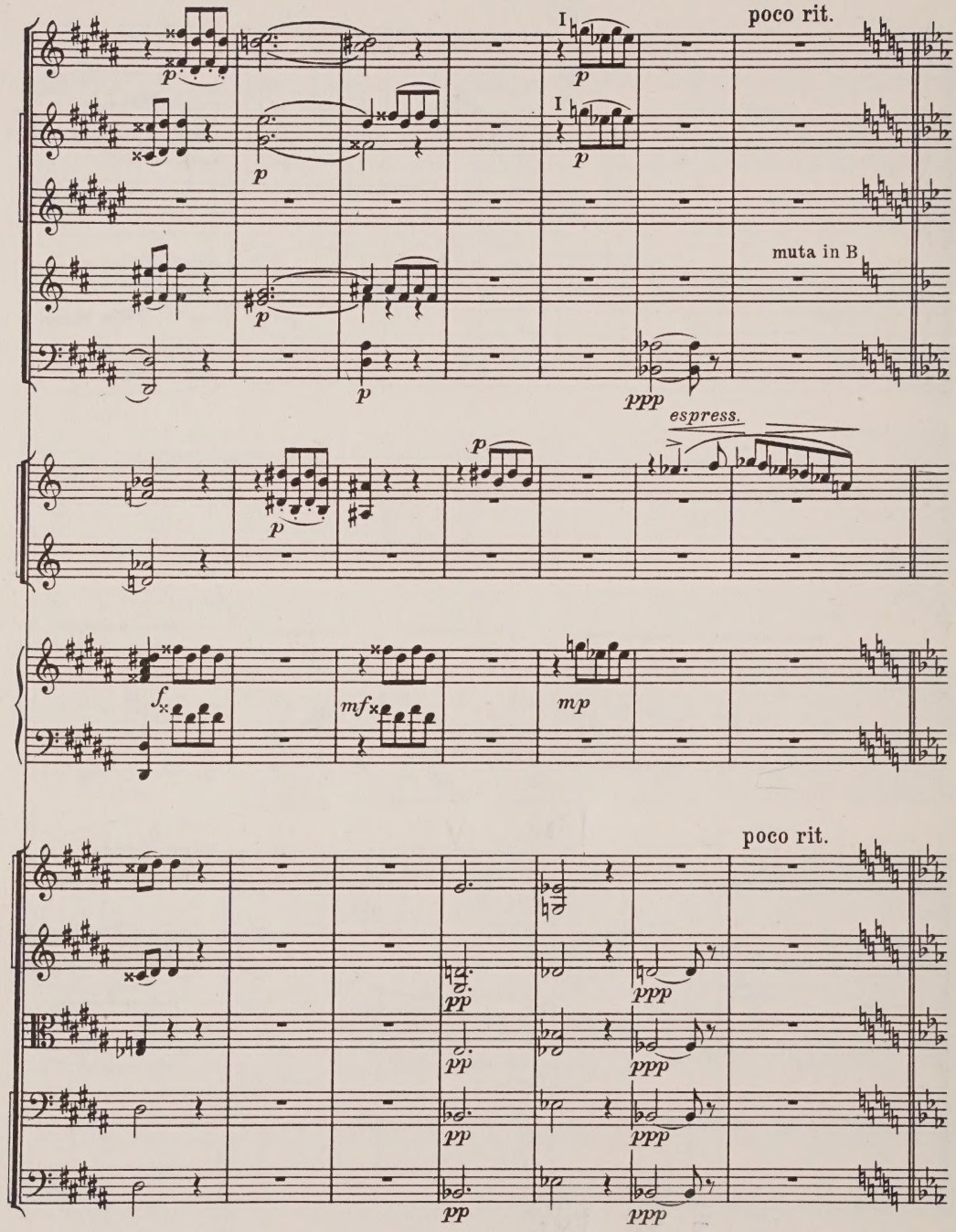

5
6
rit.
a tempo
pp
I
p
3
p dolce
Cor. I. II
Timp.
ppp
mp
div.
unis.

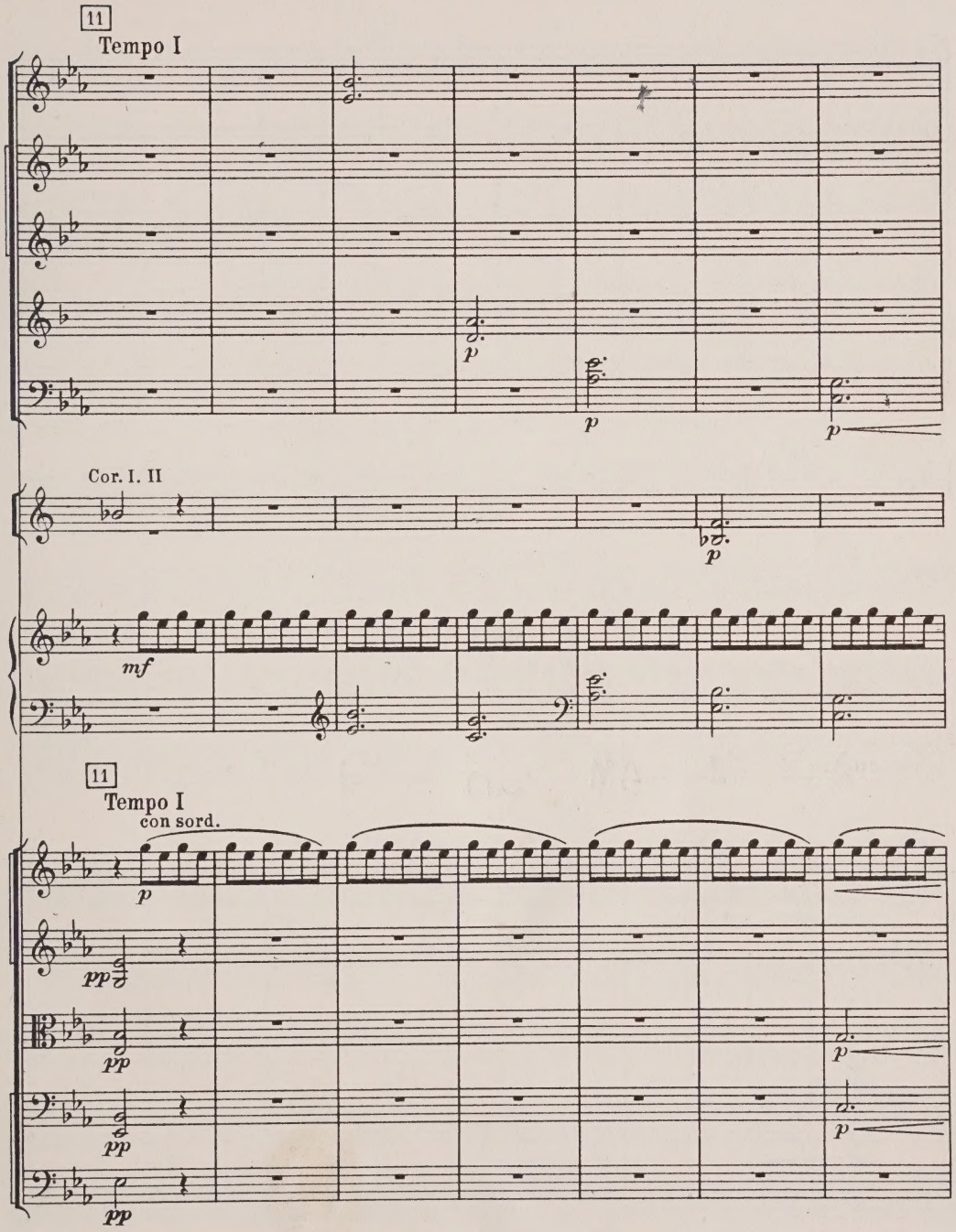

Cl.
Fag. I
Fag. II
p dolce
pizz.
arco
7
Fl. I
p dolce
Fag.
pp
Arpa mf
sul G
pizz.
arco

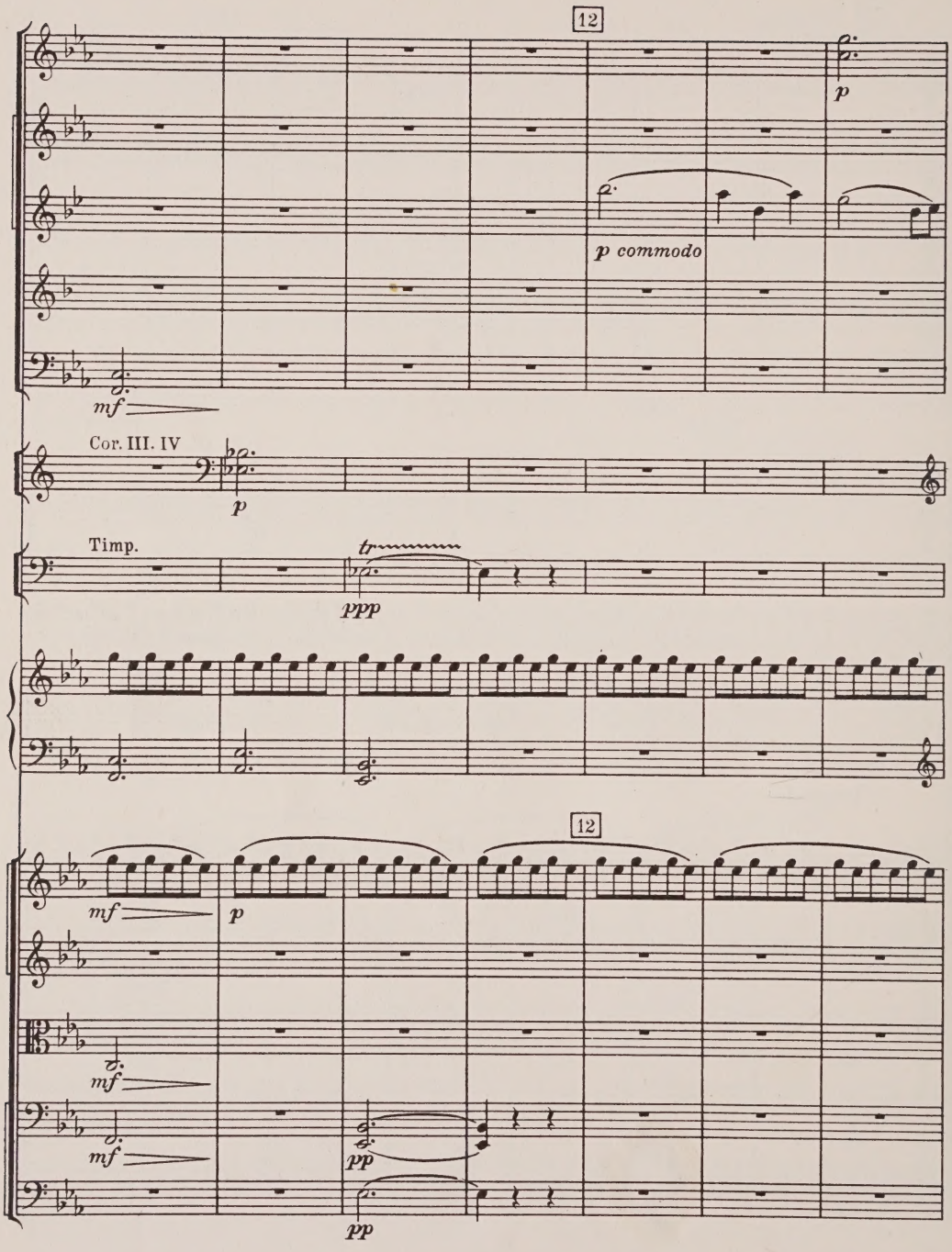

8
Fl.
Ob.
C.ingl.
Cl.
Fg.
a2
Cor. I. II
Cor. III. IV
Timp.
8
arco

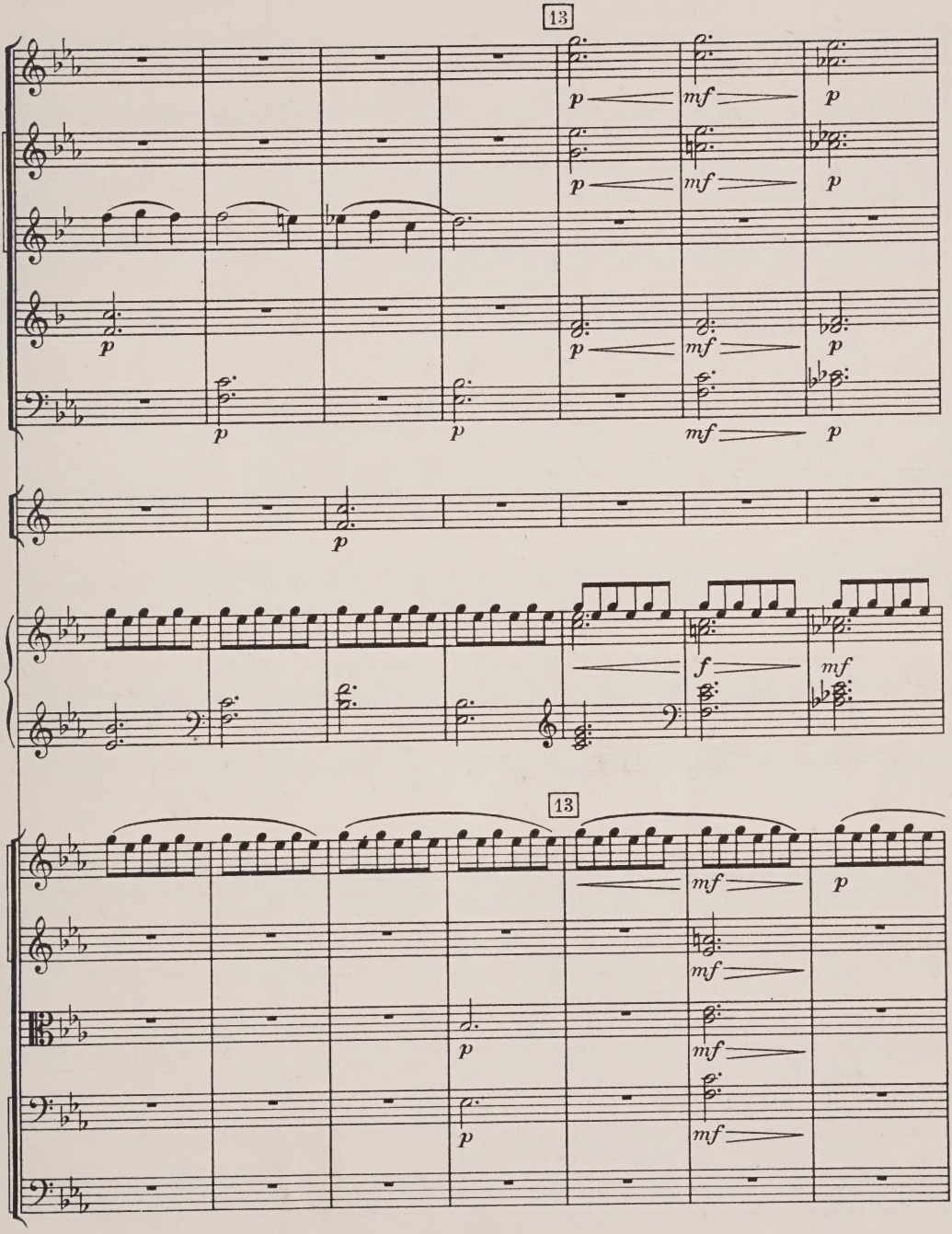

9
mf
f
p
dolce
I
mf
f
mf
dolce
I
mf
f
mf
mf
f
mf
p
mf
9
mf
p dolce
pizz.
mf
p
mf
p dolce
pizz.
mf
p
pizz.
mf
p

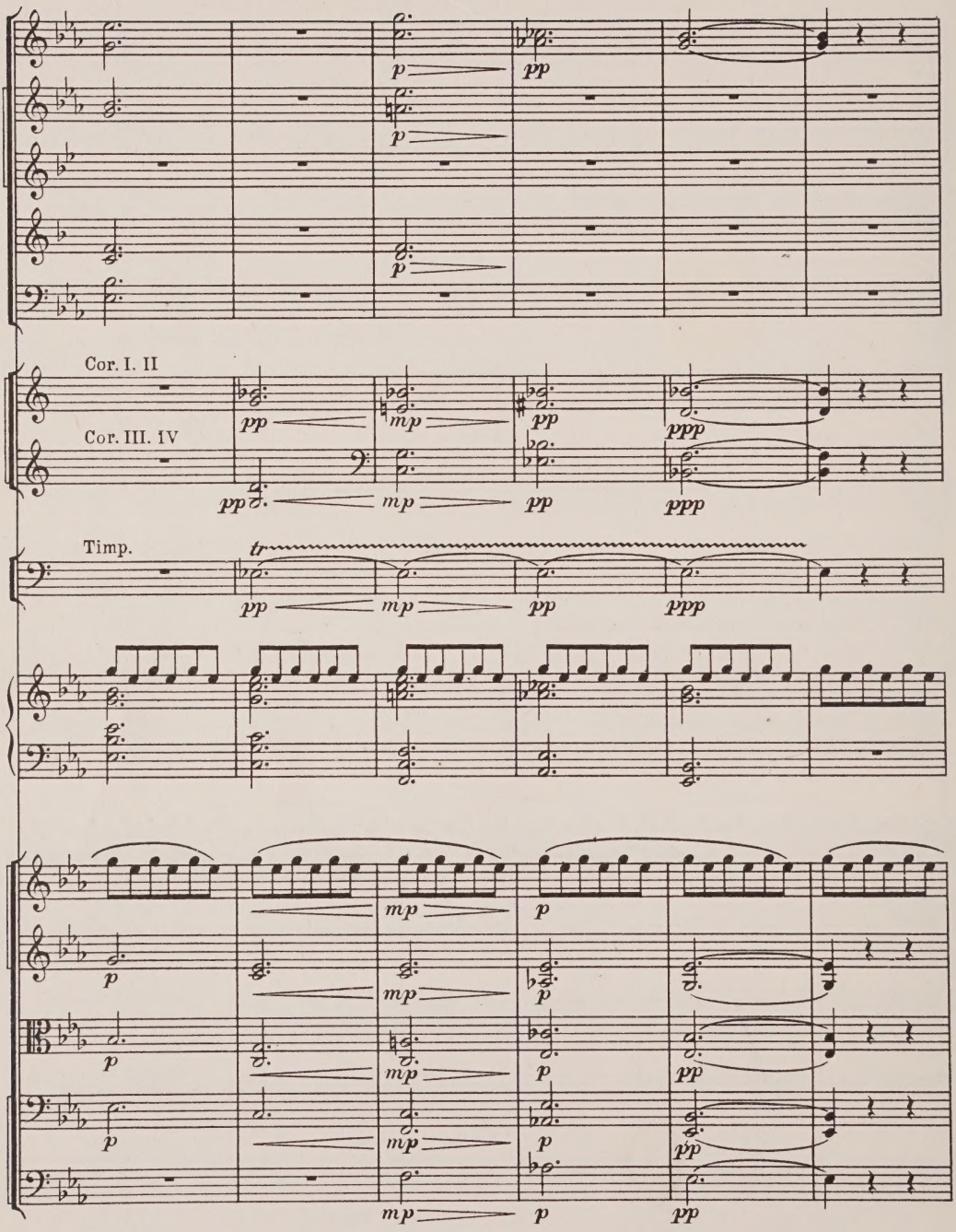

10
p
3
arco
pp
10

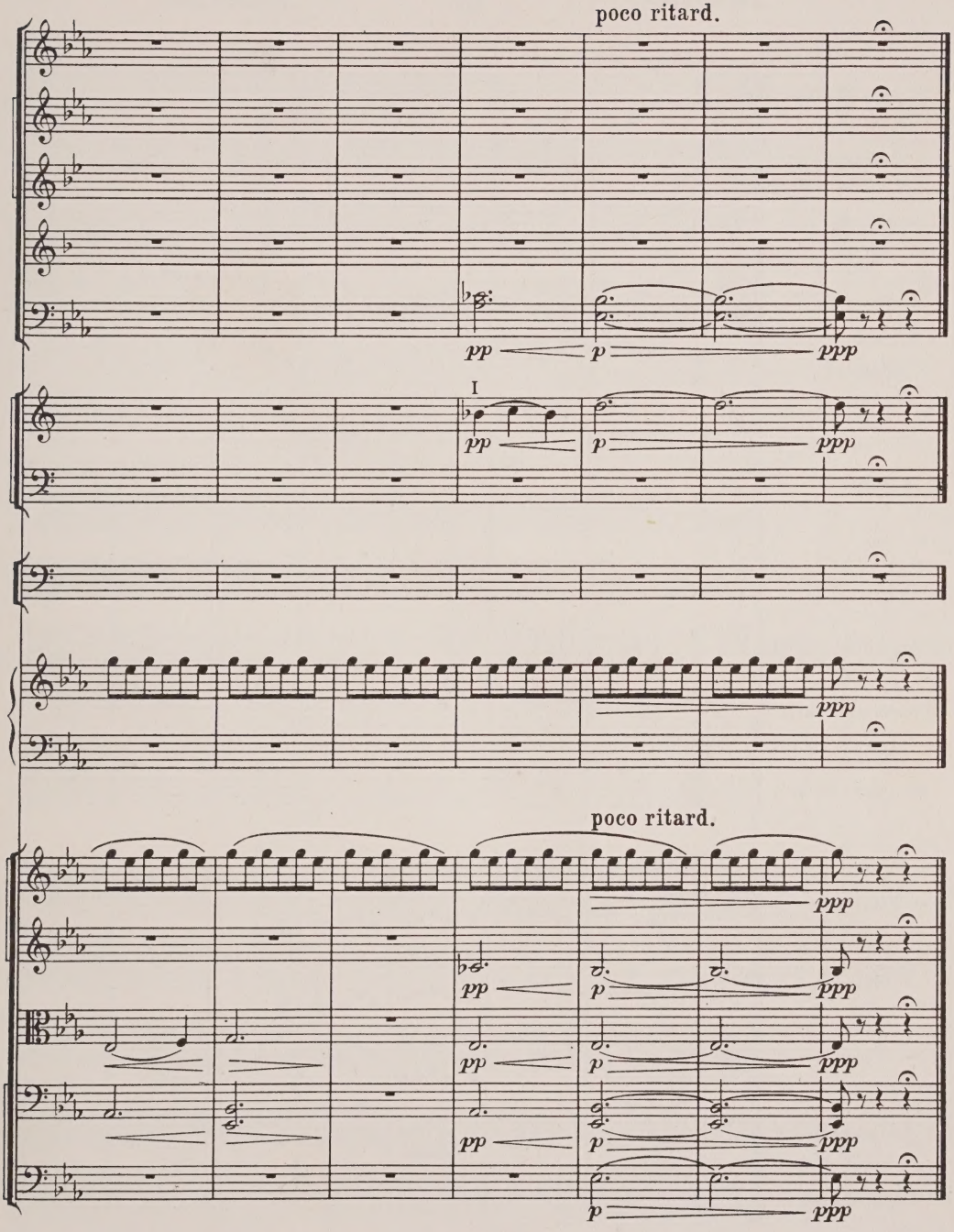

poco rit.
I
I
muta in B
espress.
poco rit.


11
Tempo I
p
p
p
Cor. I. II
p
mf
11
Tempo I
con sord.
p
pp
pp
pp
pp
p
p

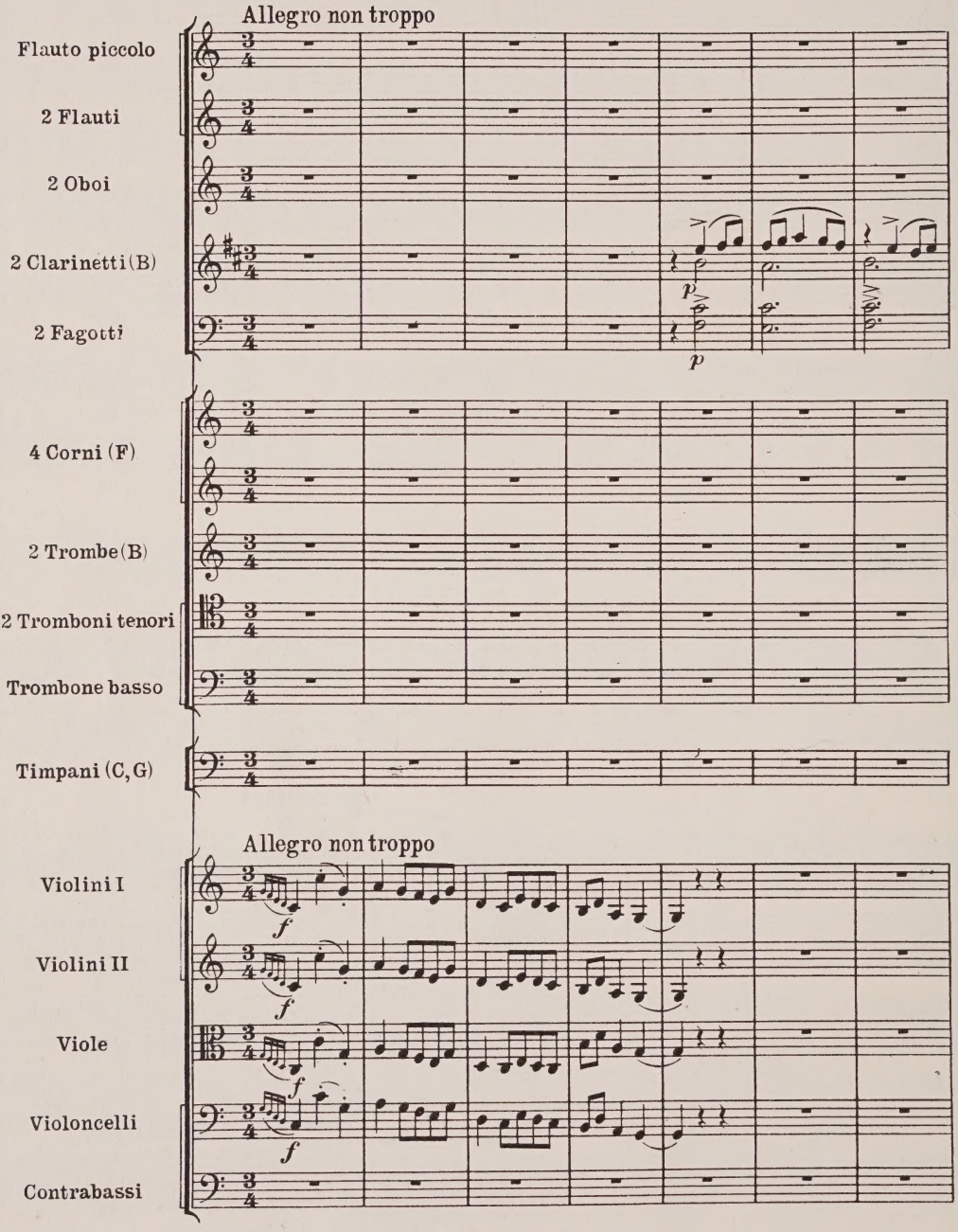

12
p
p commodo
mf
Cor. III. IV
p
Timp.
tr
ppp
12
mf
p
mf
mf
pp
pp

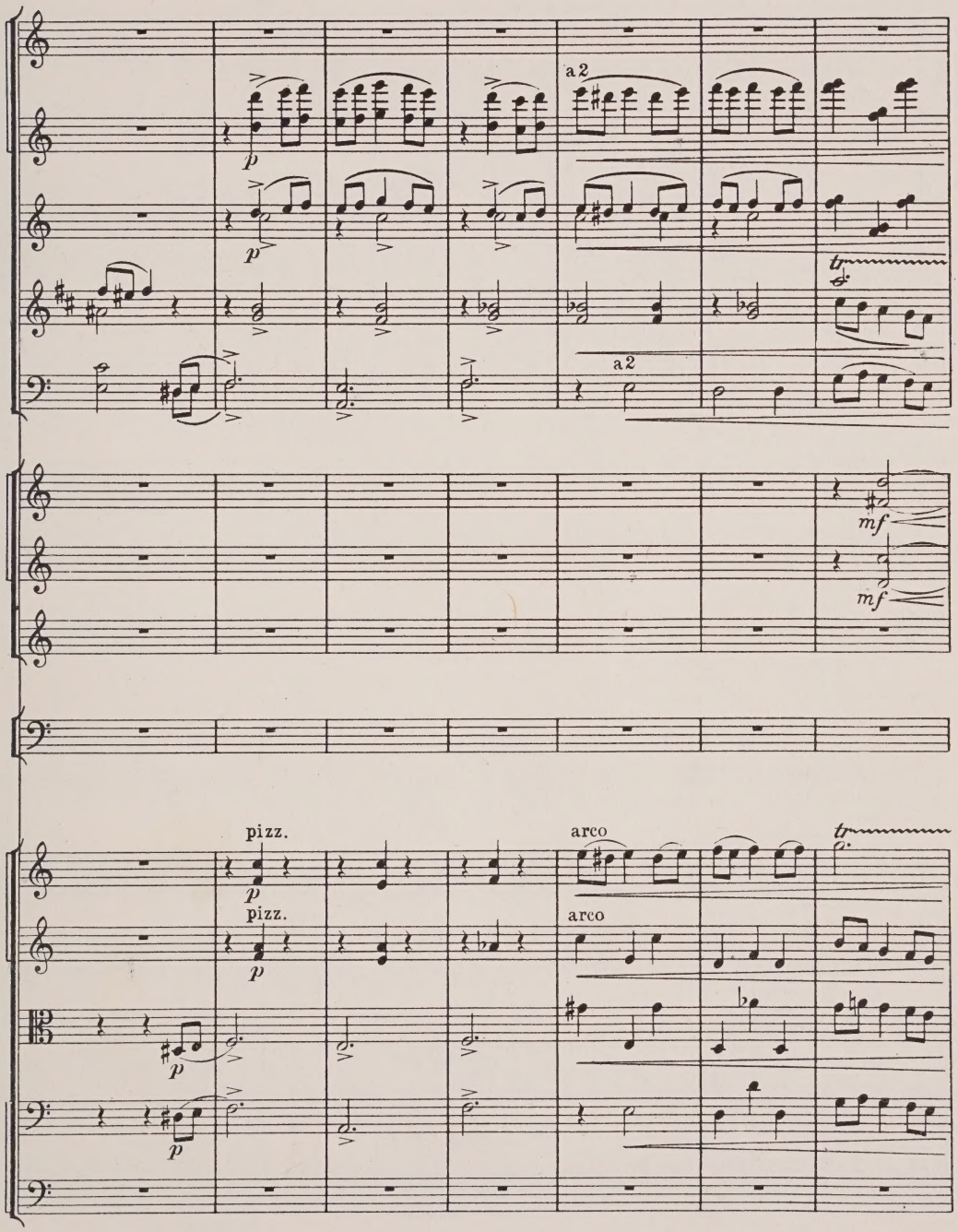

13
p
mf
p
13
f
mf

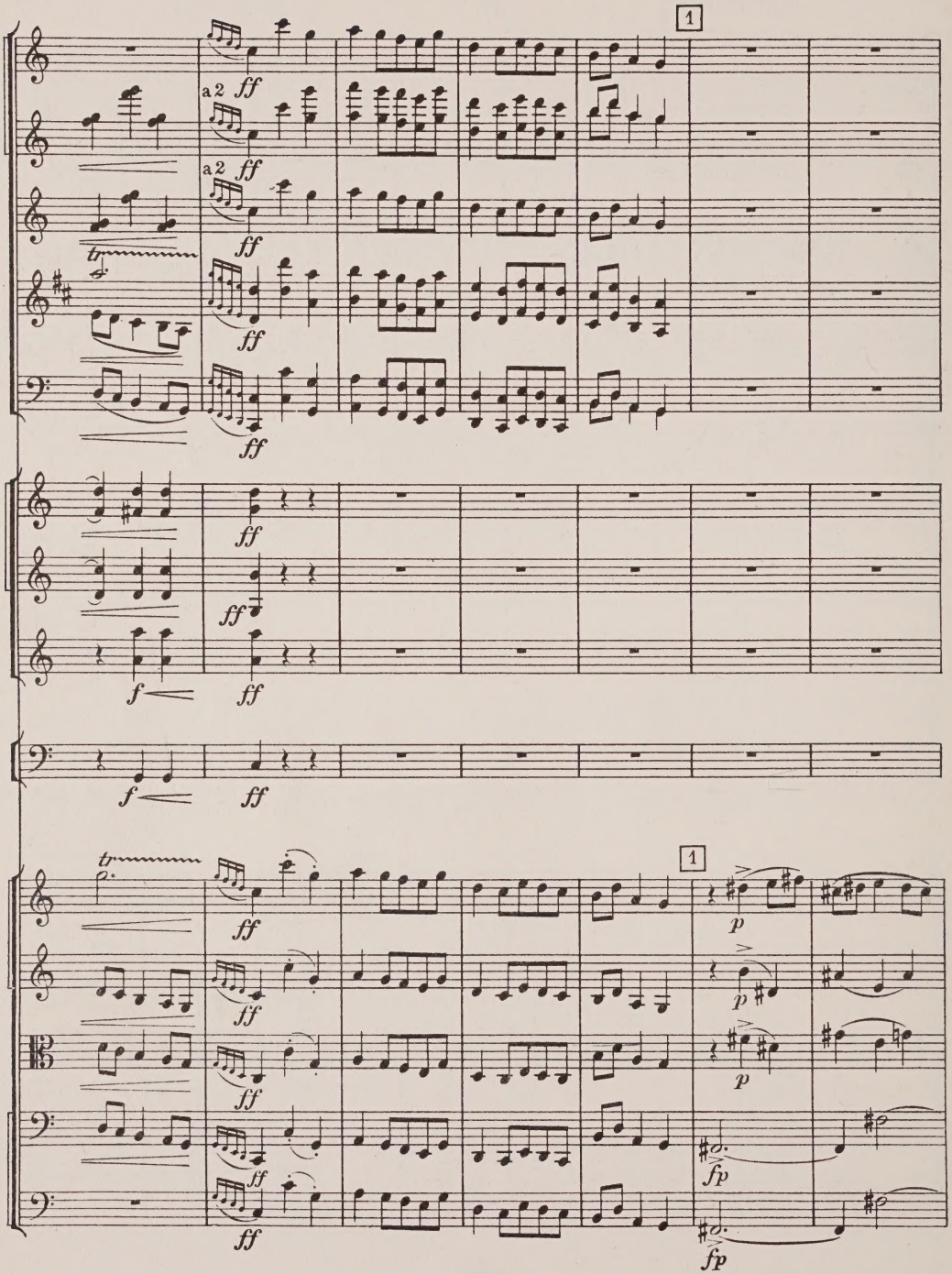

Cor. I. II
Cor. III. IV
Timp.

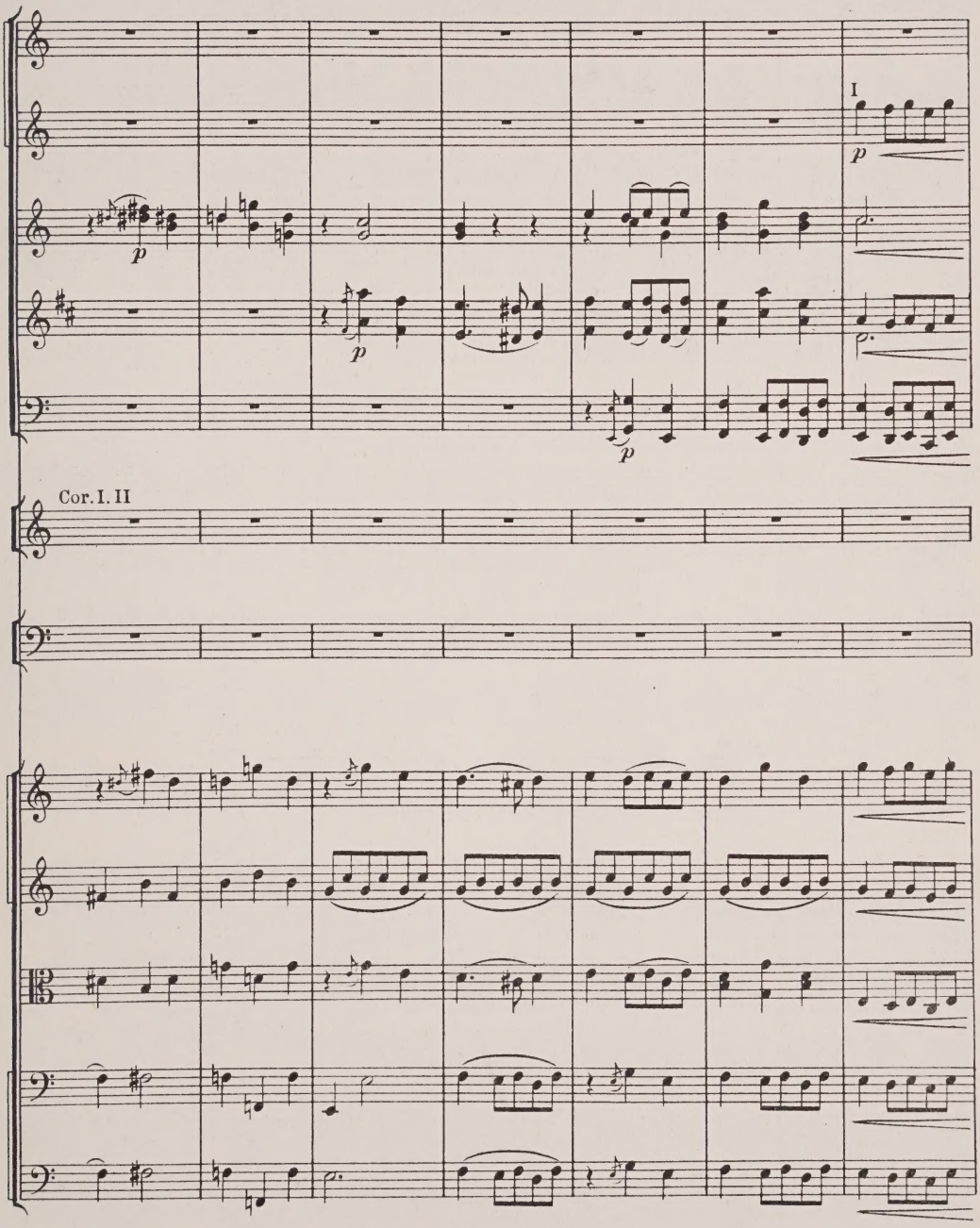

poco ritard.
pp
p
ppp
I
pp
p
ppp
ppp
poco ritard.
ppp
pp
p
ppp
pp
p
ppp
pp
p
ppp
p
ppp

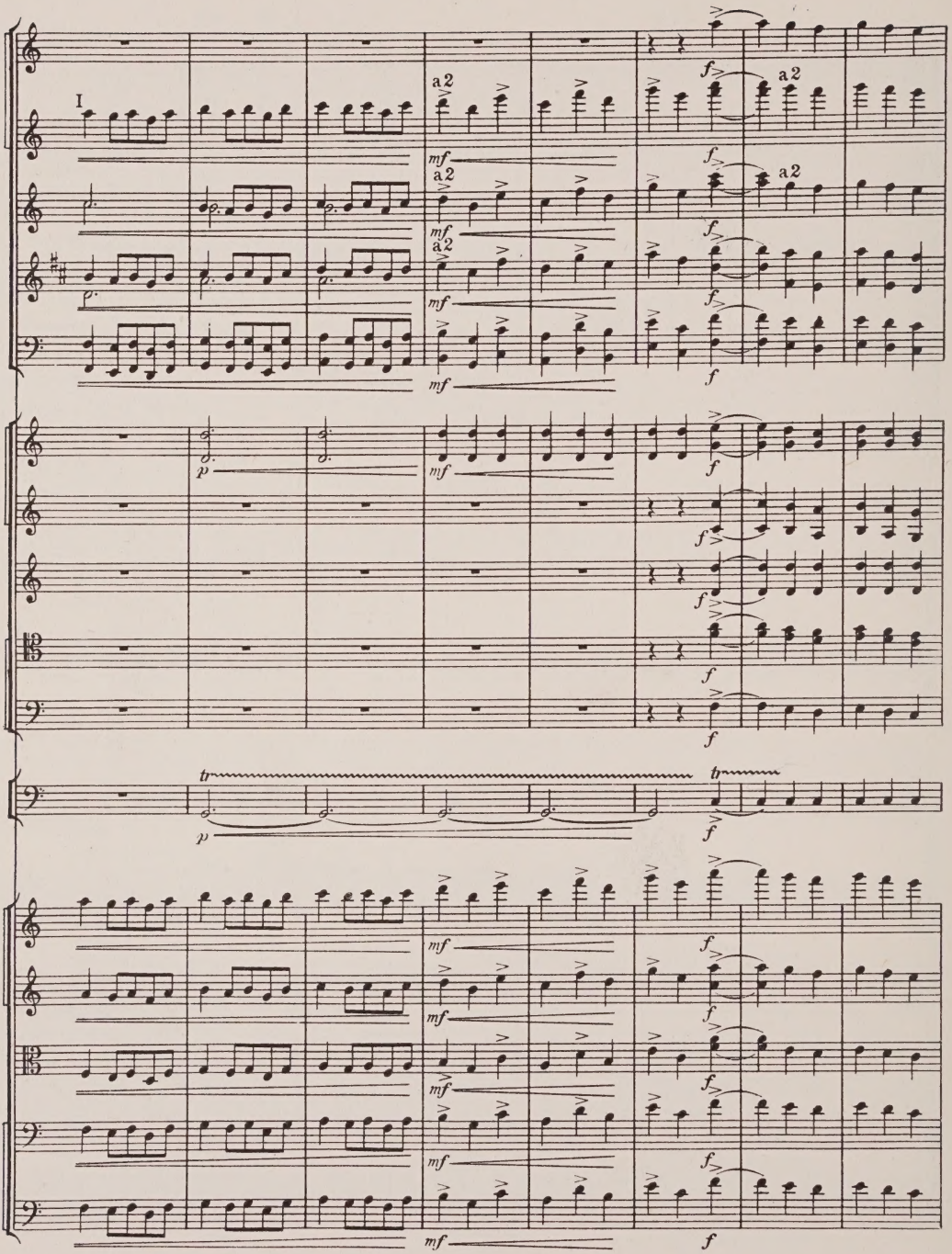
Скерцо III Scherzo

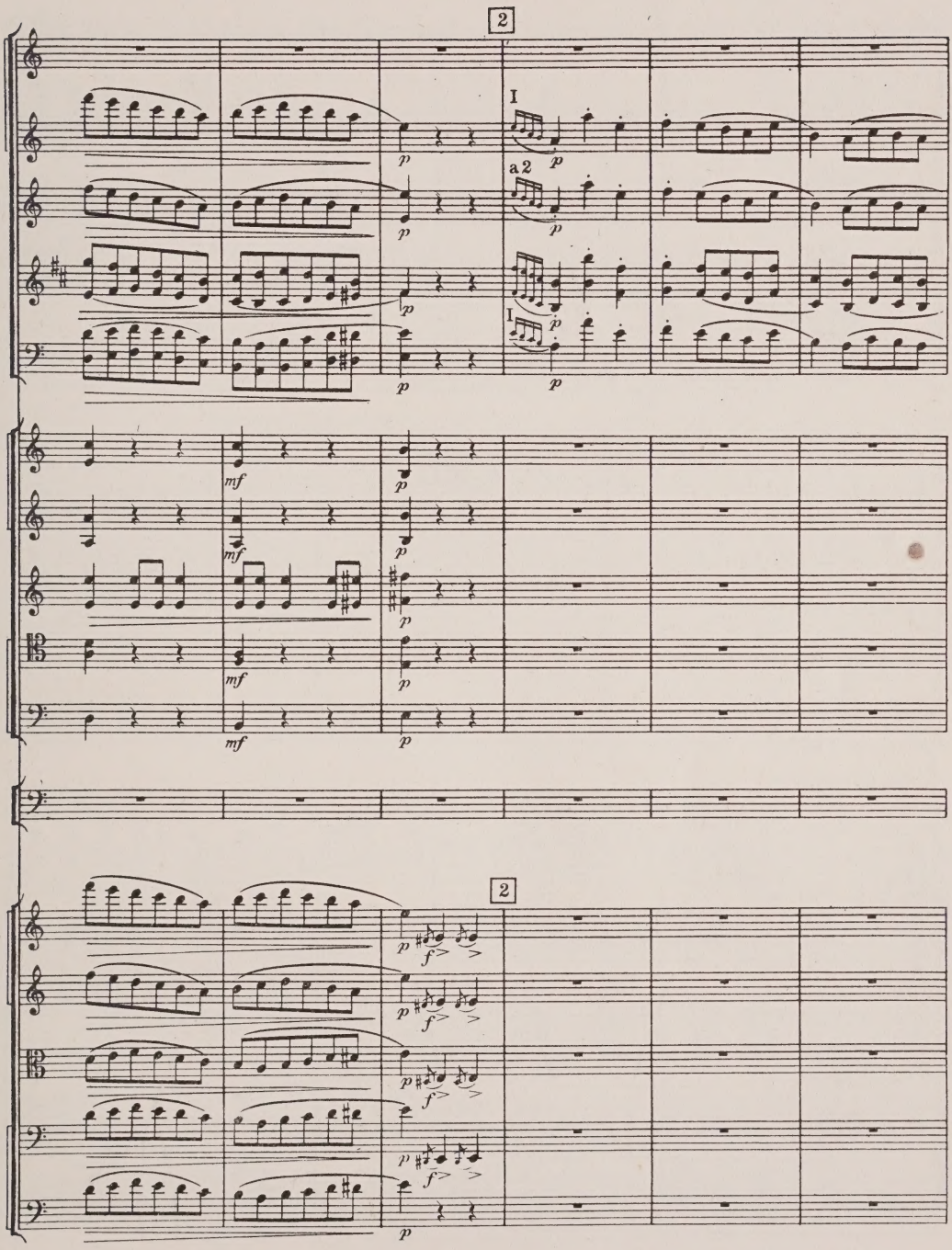


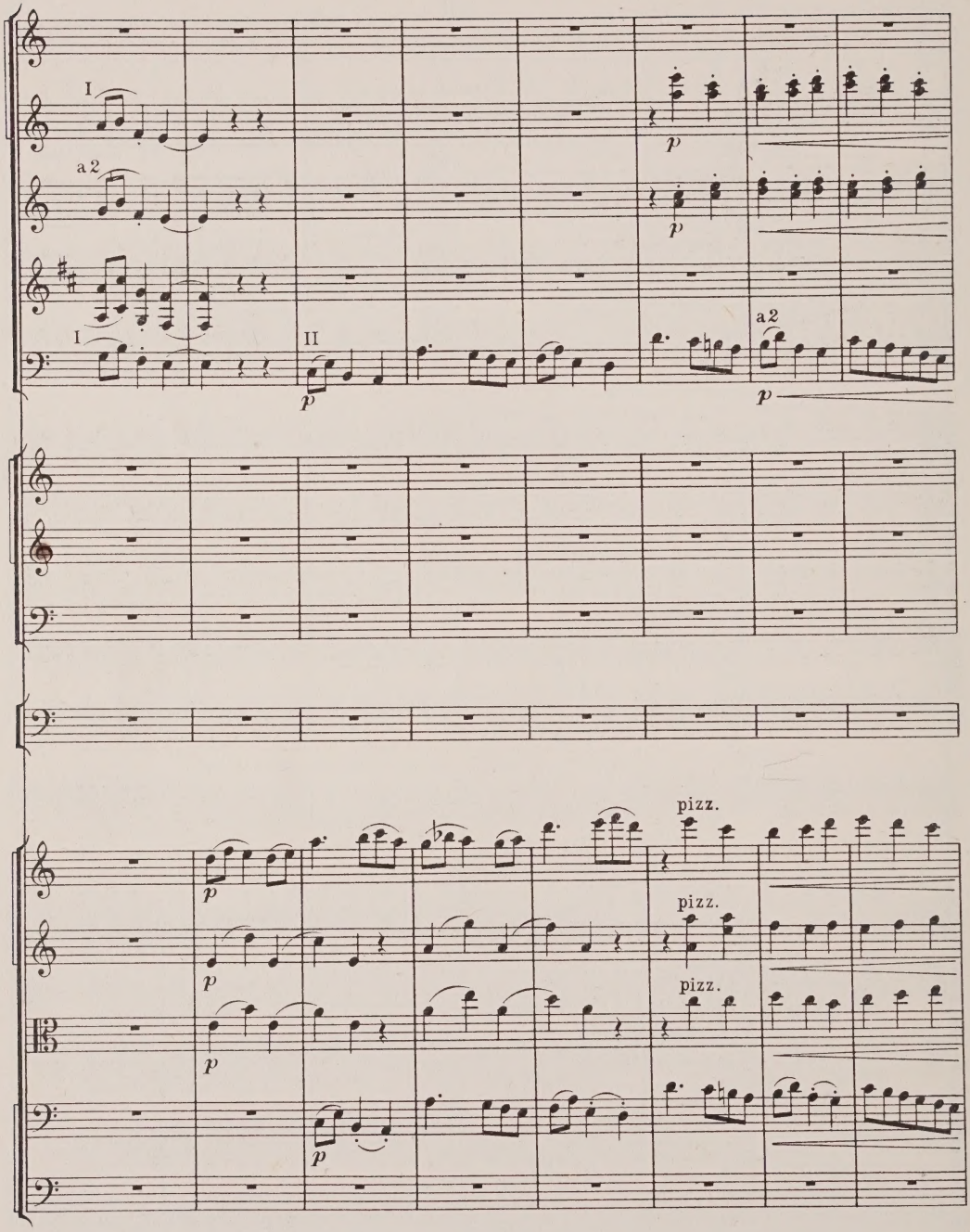

a2
a2
tr
mf
mf
pizz.
p
pizz.
p
arco
arco
tr
p
p

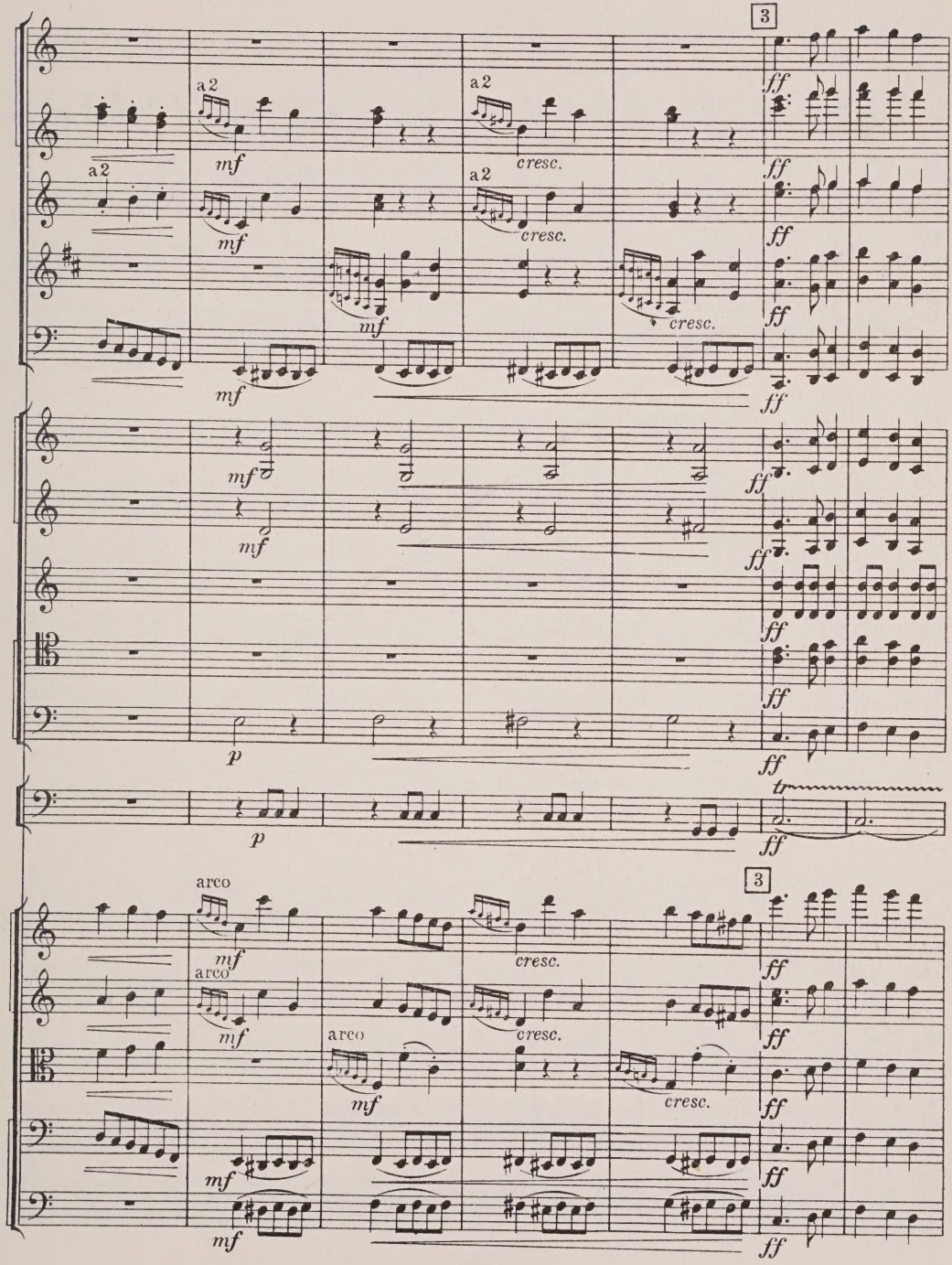

1
a 2
ff
tr
f
1
p
fp

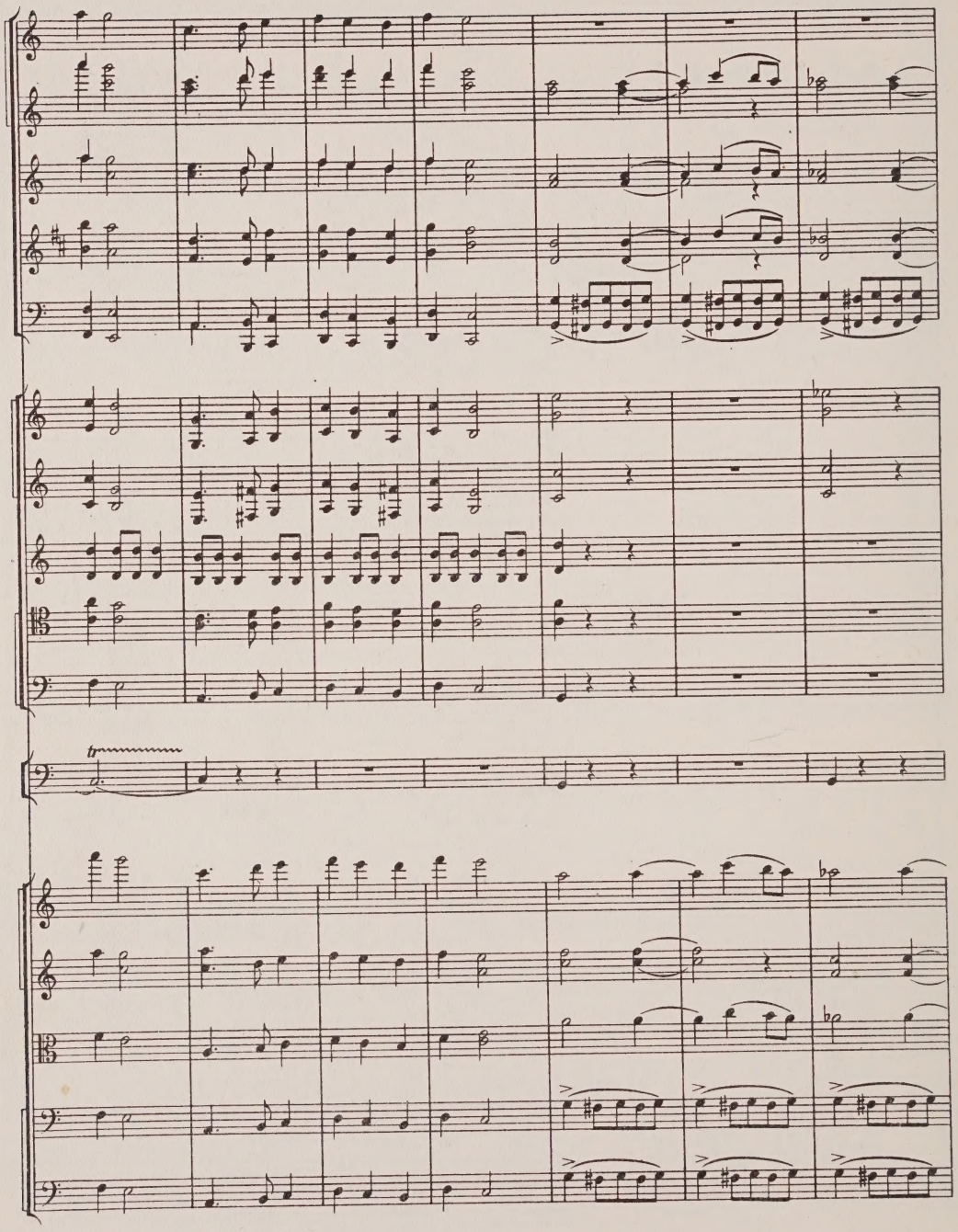

I
p
p
p
p
Cor. I. II

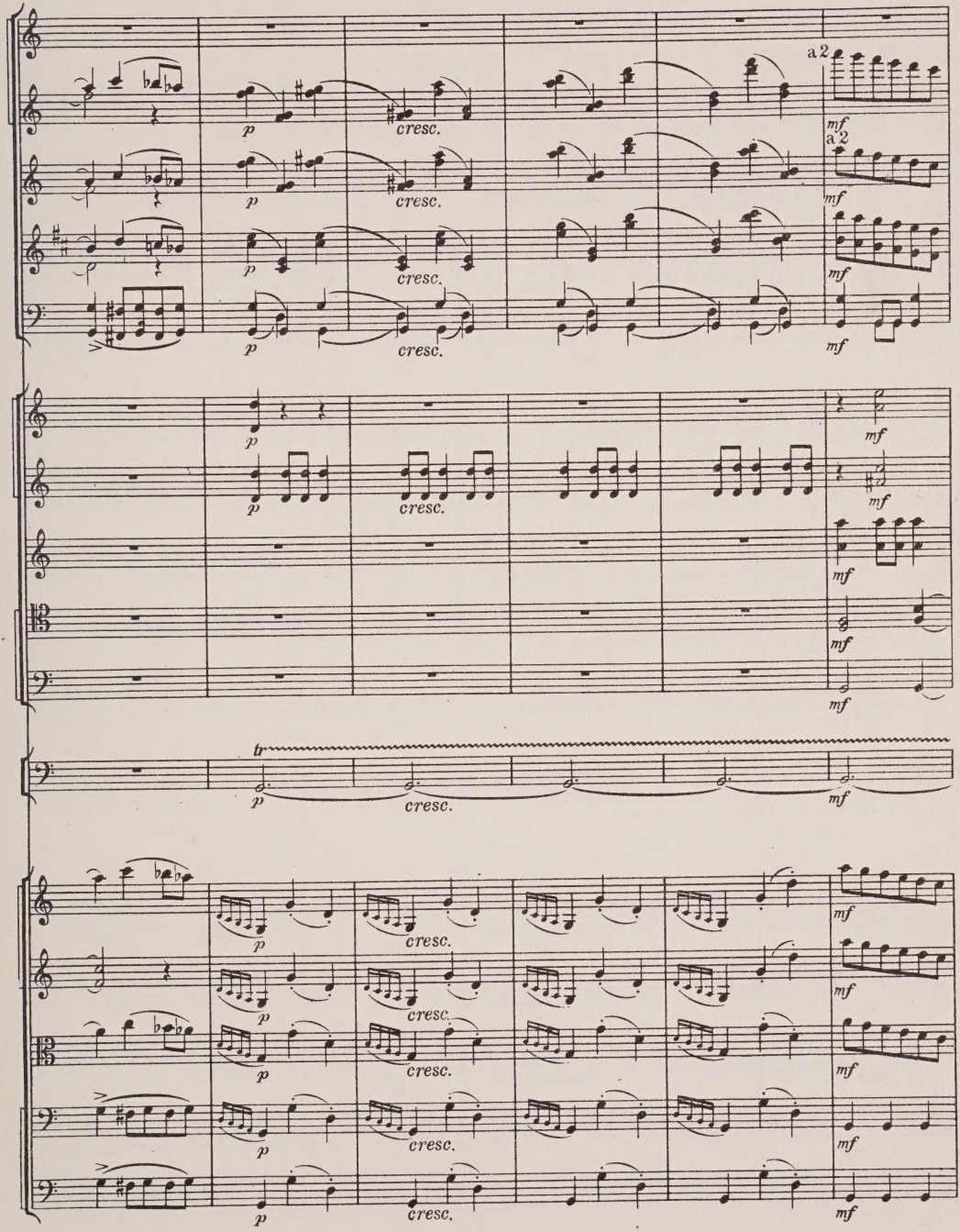

I
a2
a2
a2
a2
a2
mf
f
p
tr

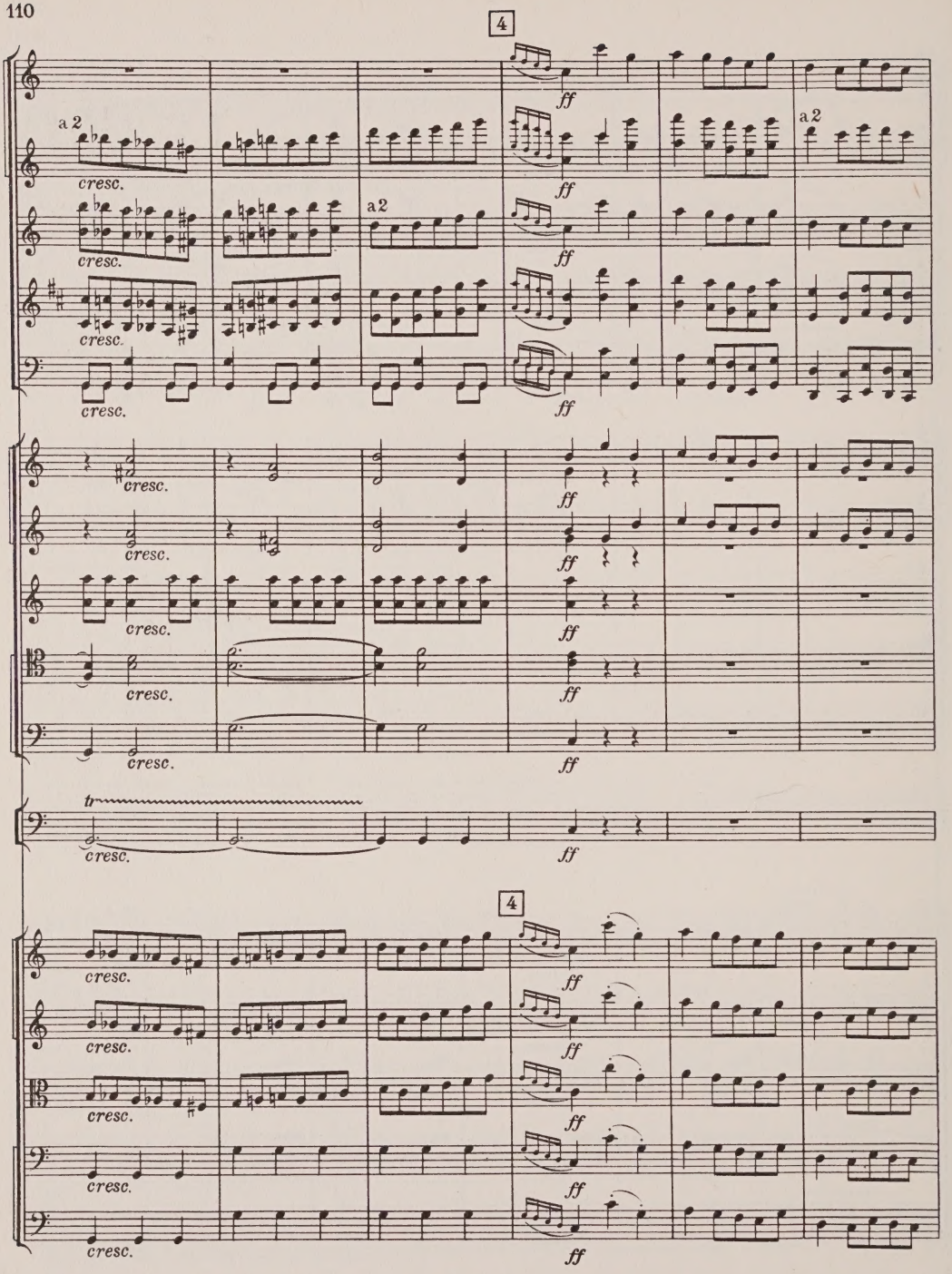

2
I
a 2
I
2

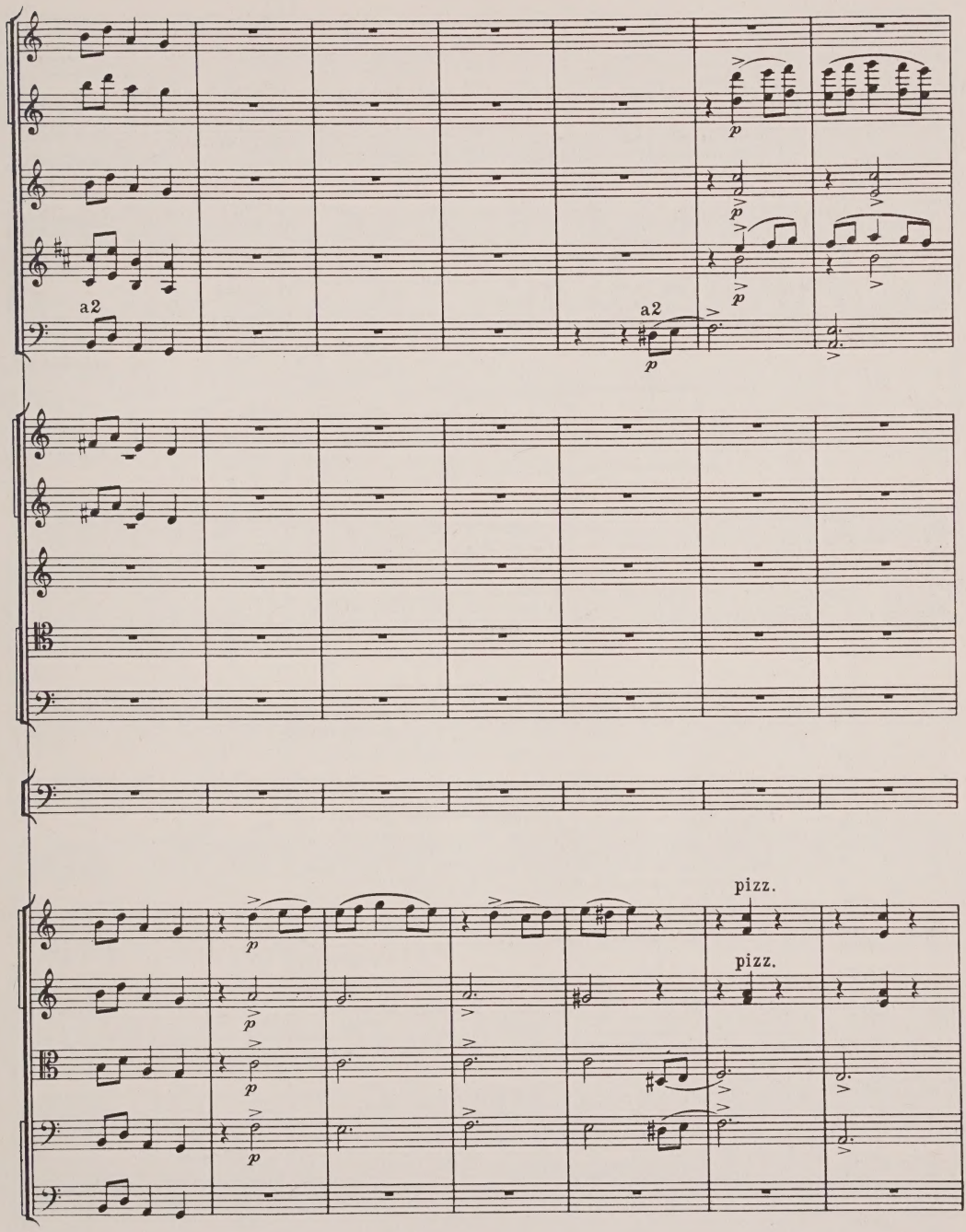

I
a 2
I
II
a 2
pizz.
pizz.
pizz.

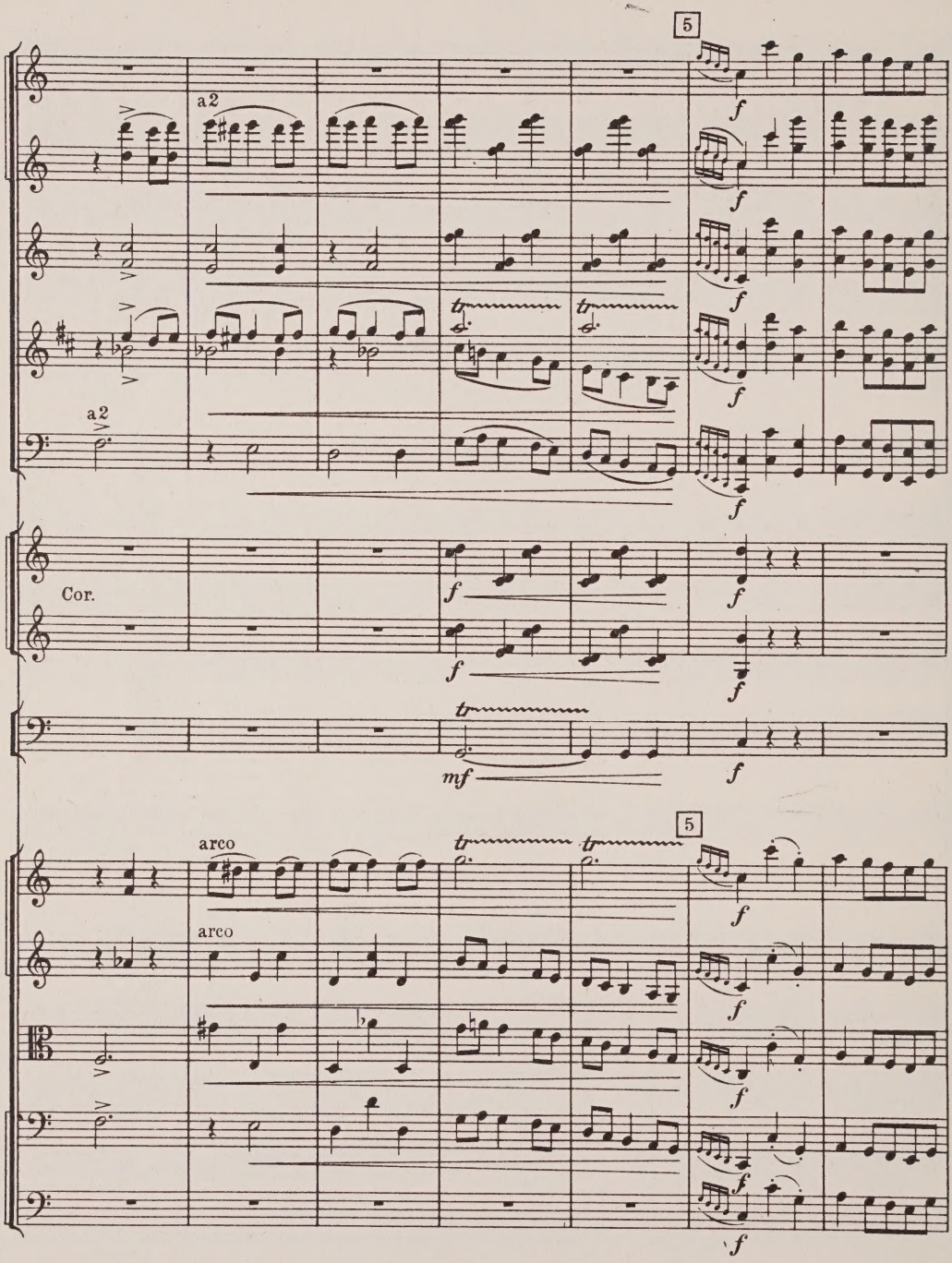

3
a2
mf
cresc.
ff
p
tr
arco
3

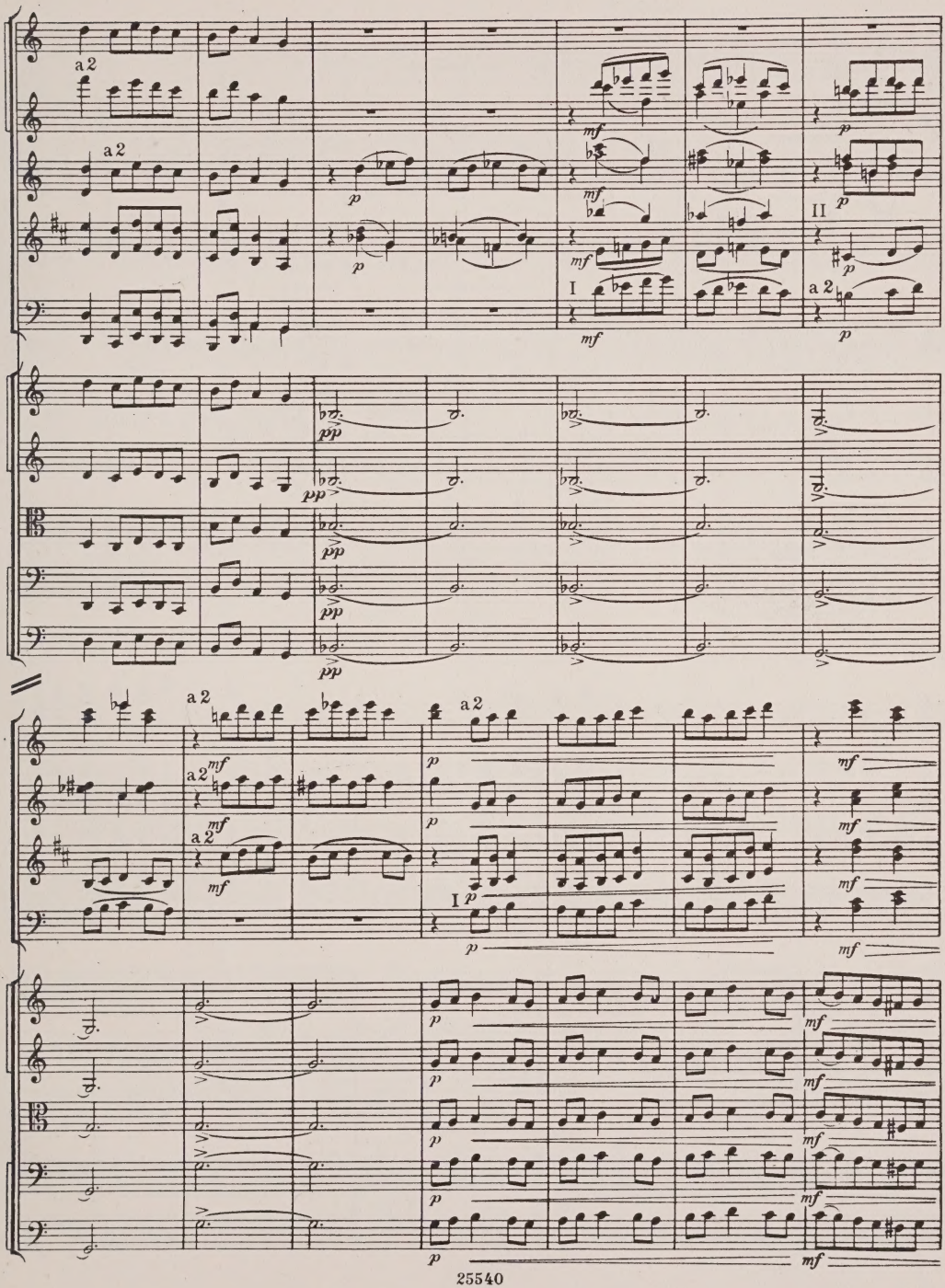


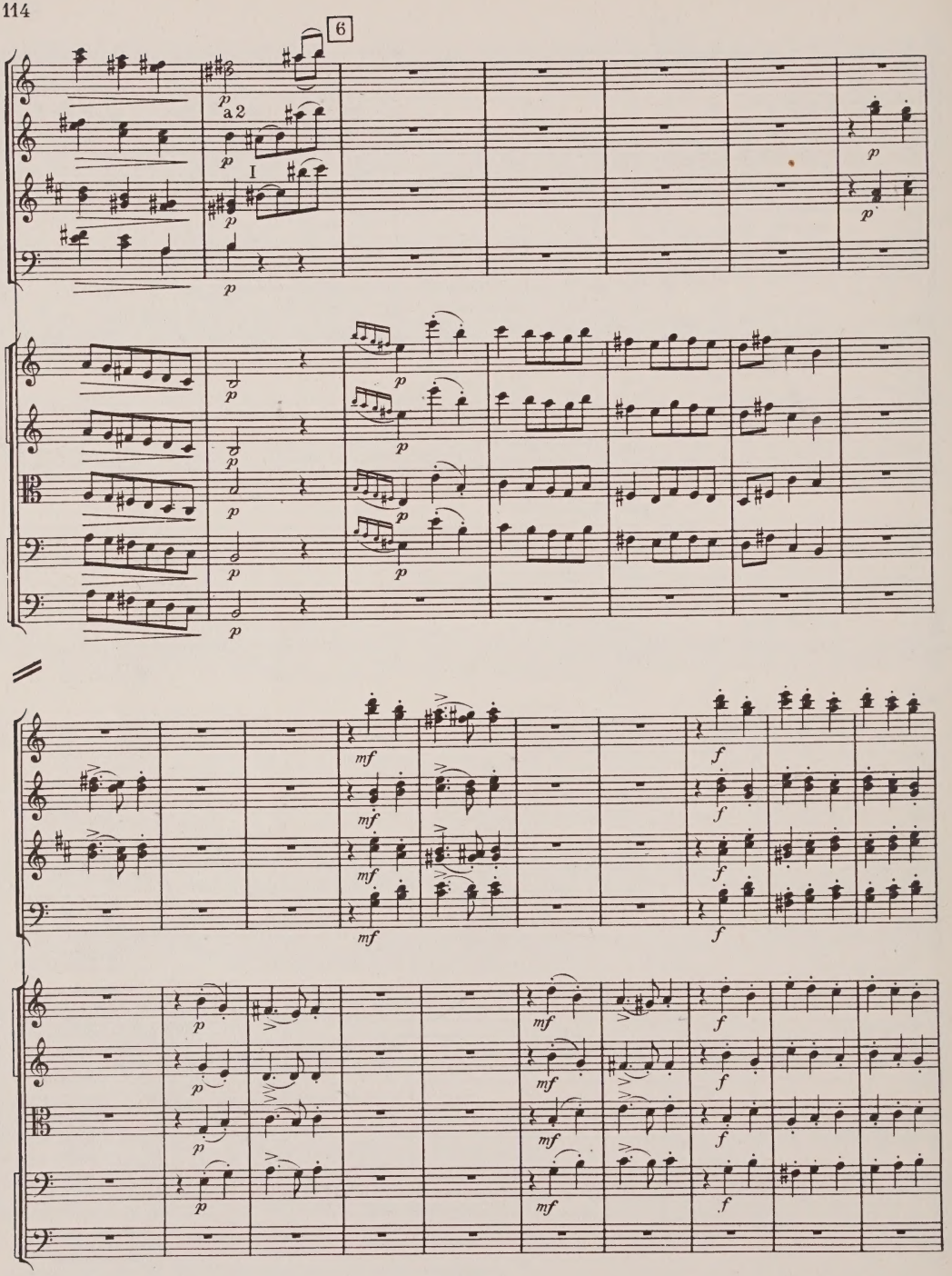

a 2
a 2
p
cresc.
mf
tr

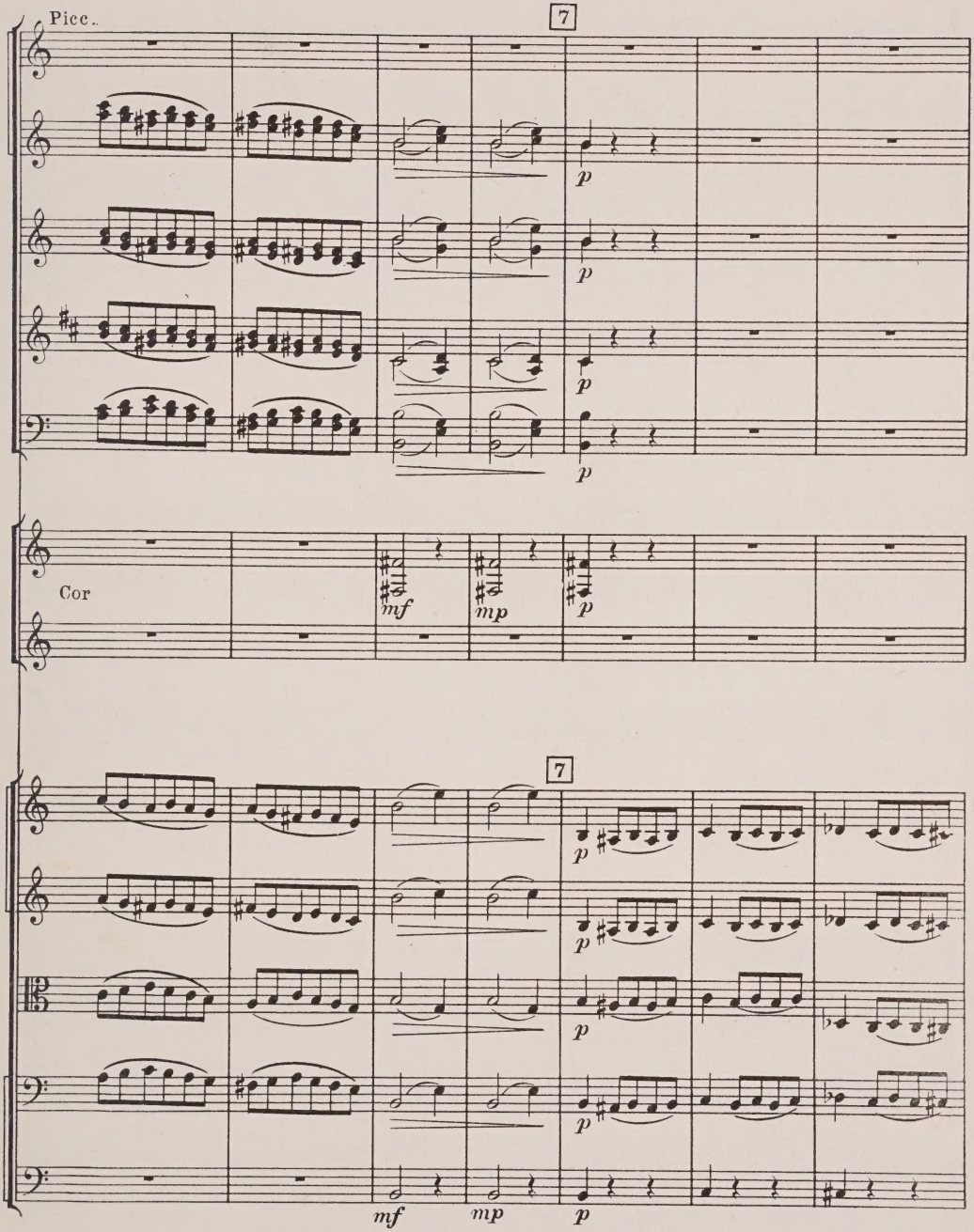

4
a 2
cresc.
ff
a 2
tr
4

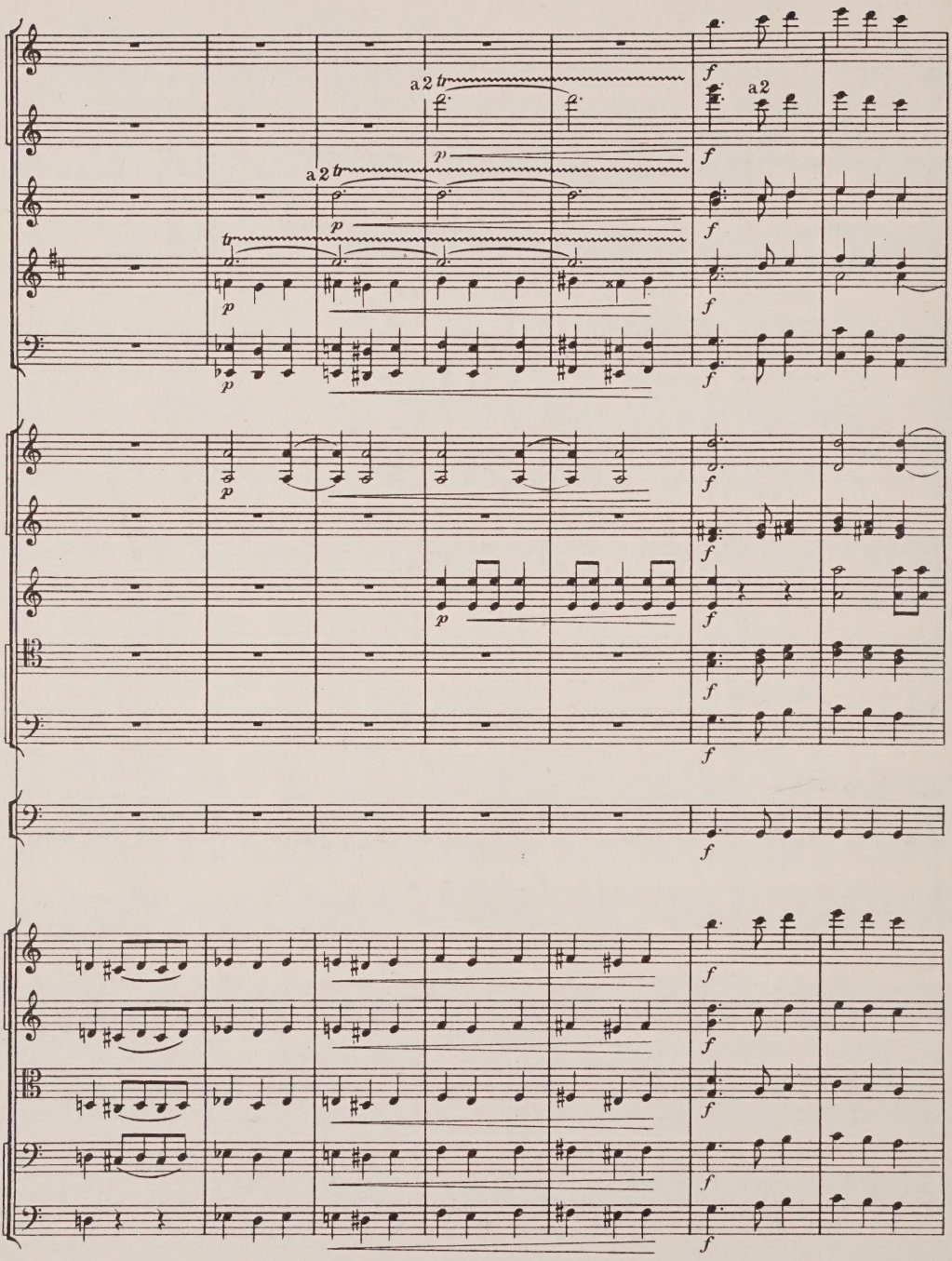

a2
a2
pizz.
pizz.

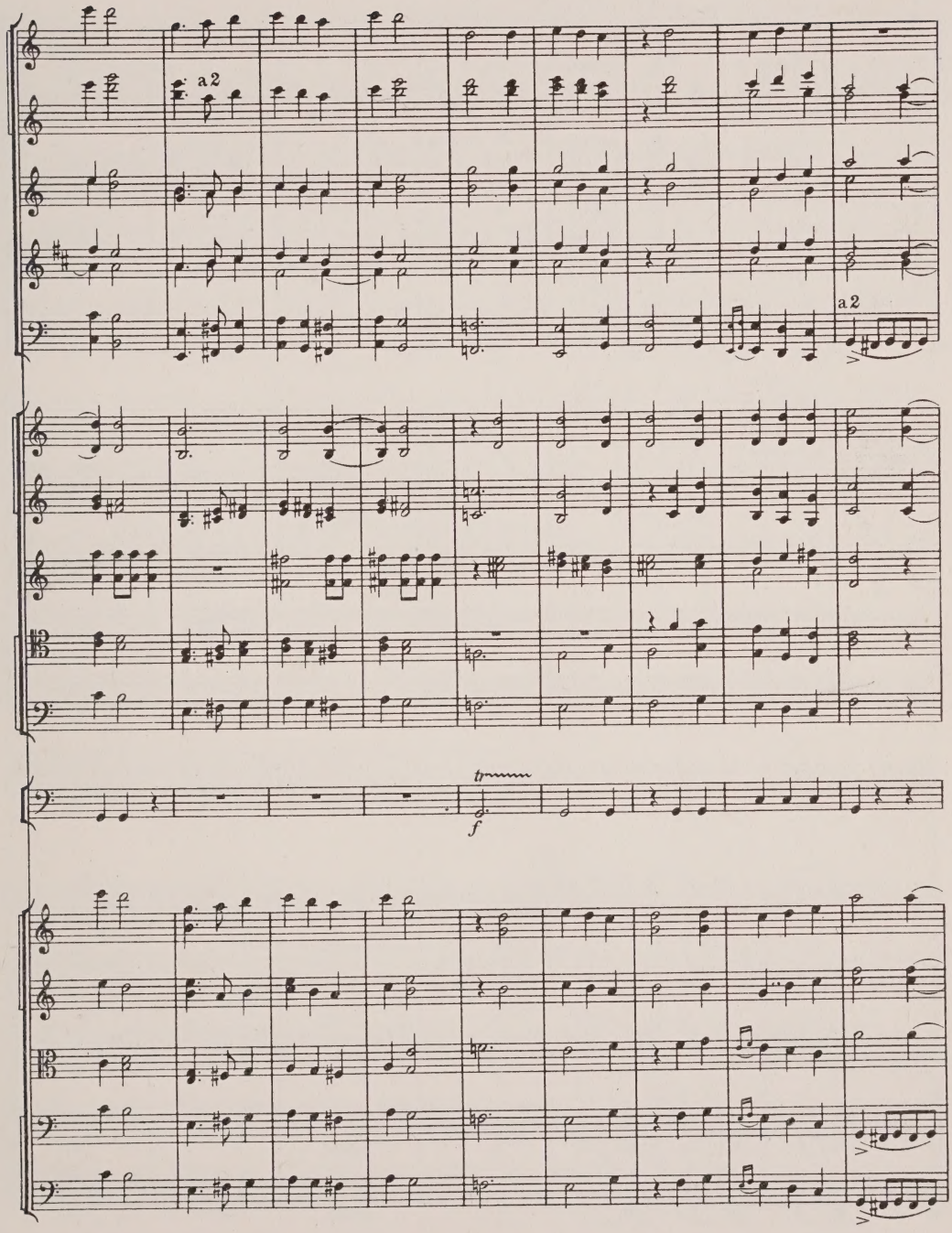

5
a2
a2
Cor.
arco
arco
5

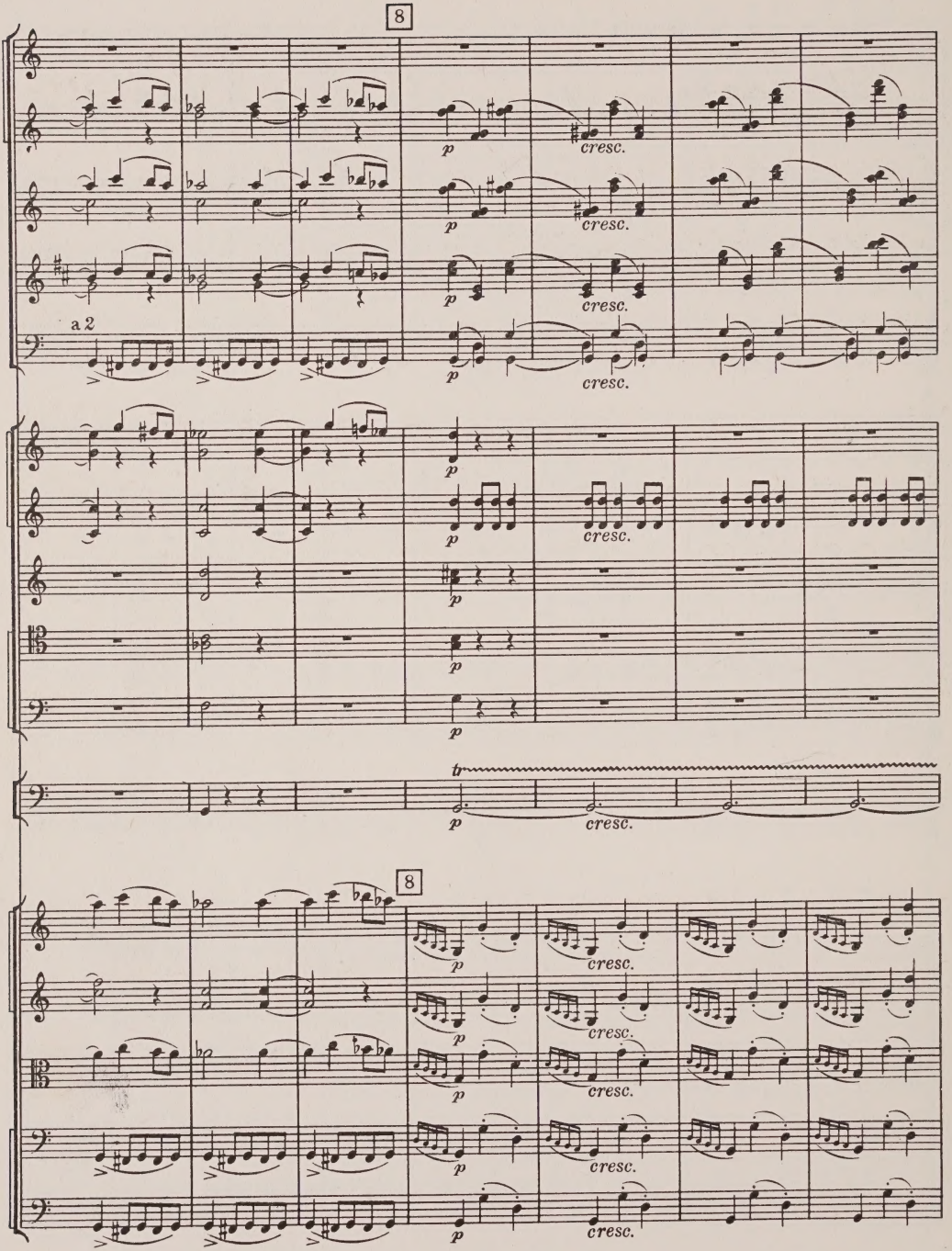

a 2
a 2
I
II
a 2
a 2
a 2
a 2
a 2
I

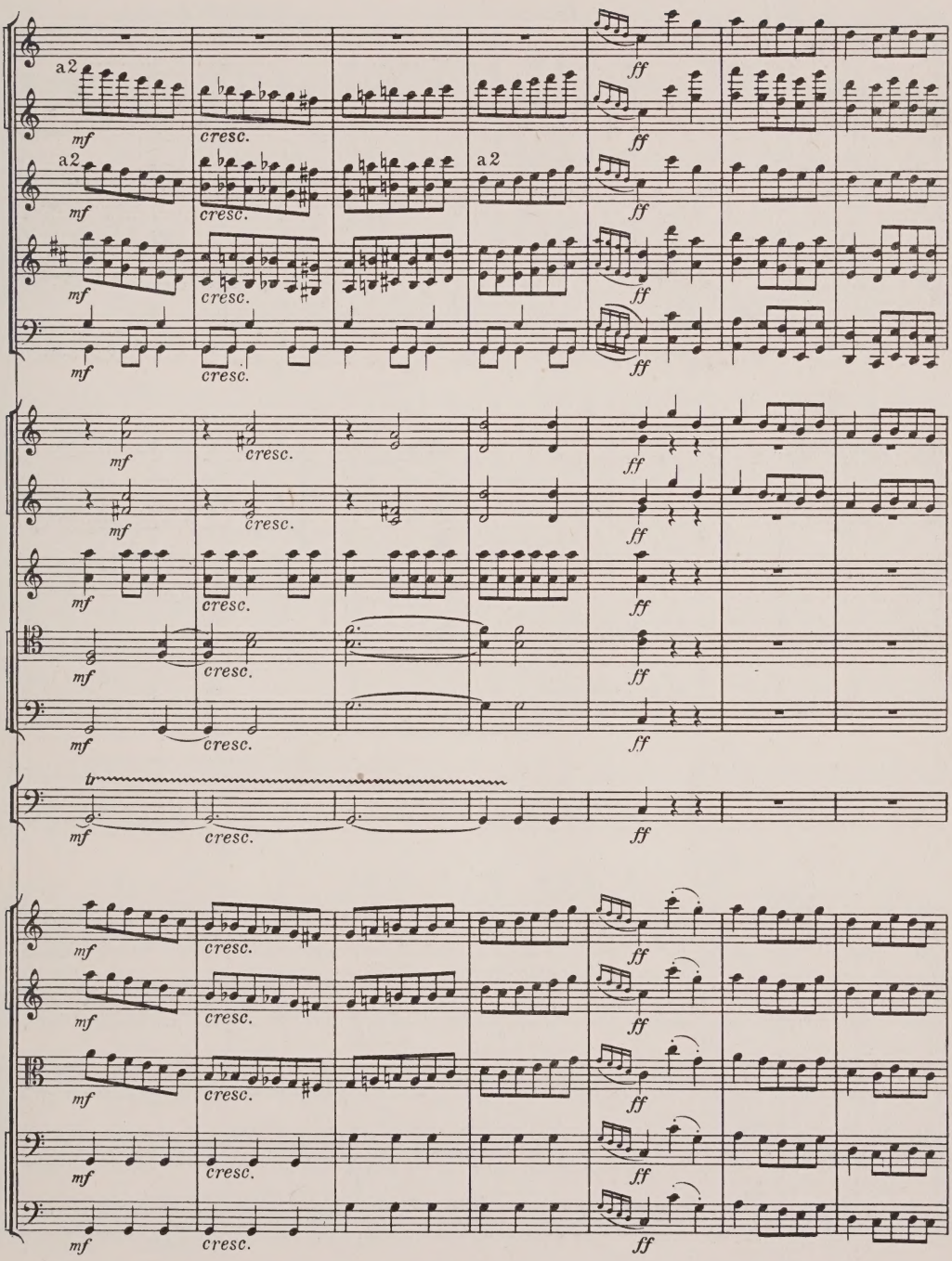

6
a 2
I

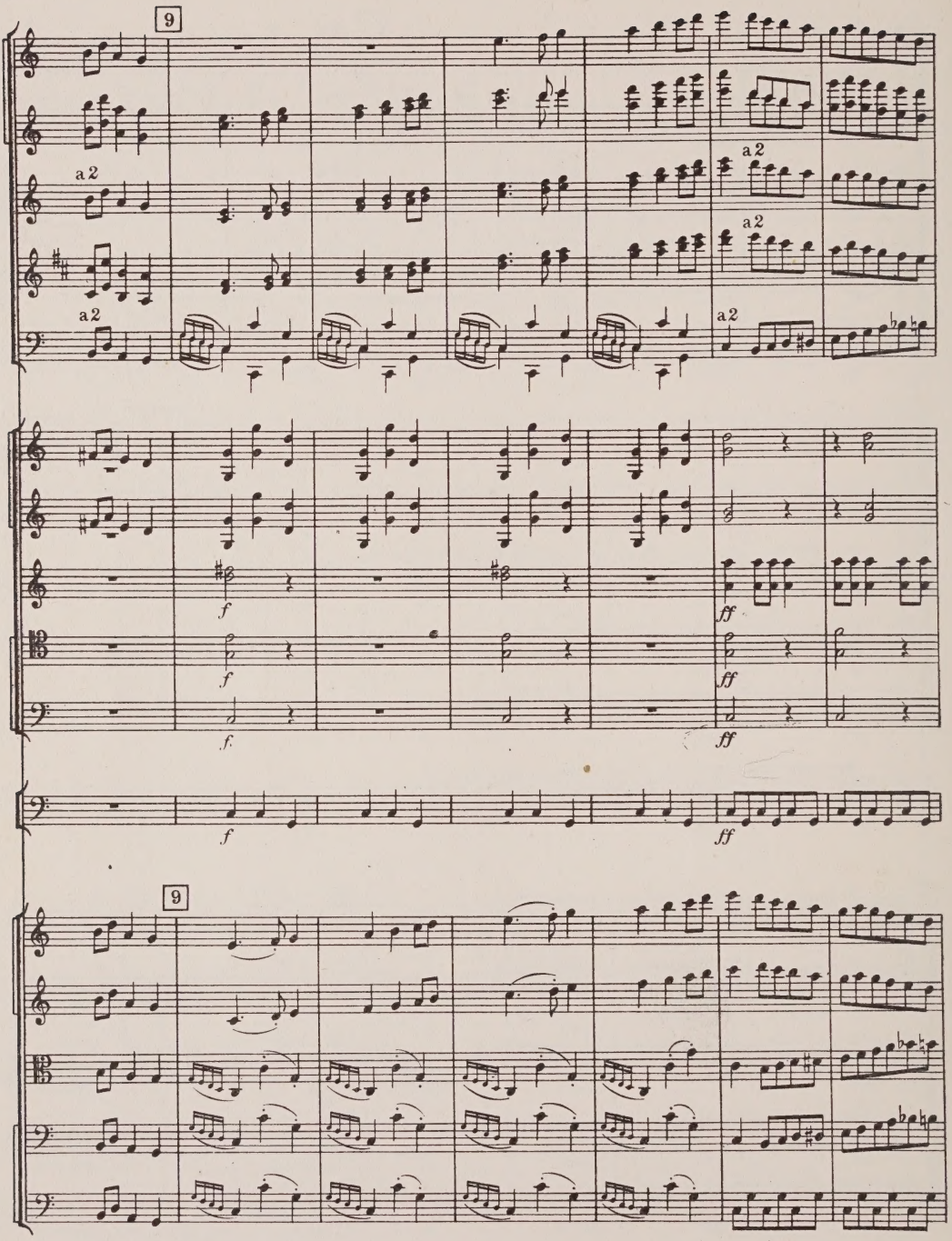

Picc.
7
p
p
p
p
Cor
mf
mp
p
7
p
p
p
p
mf
mp
p

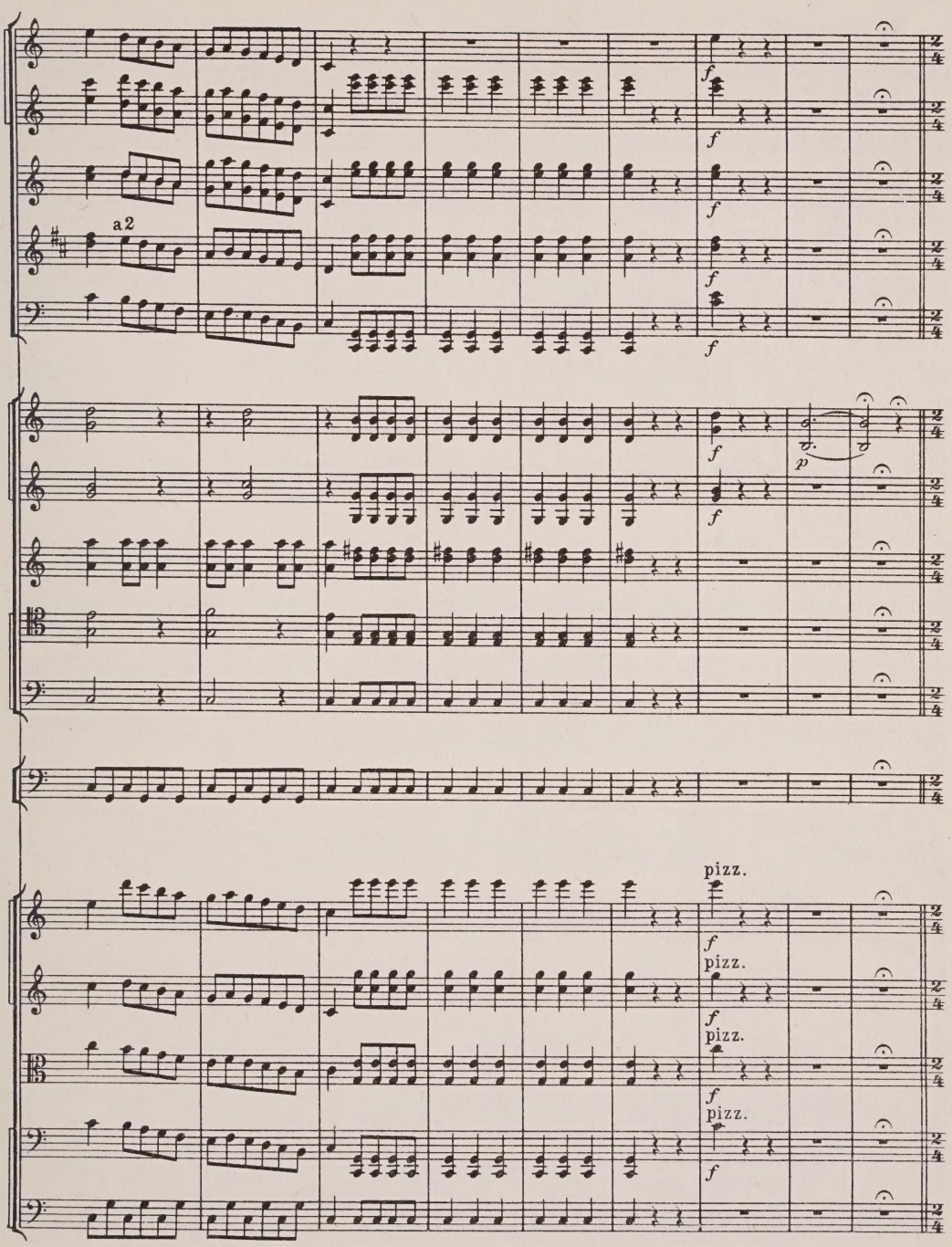

a 2
a 2
a 2
a 2

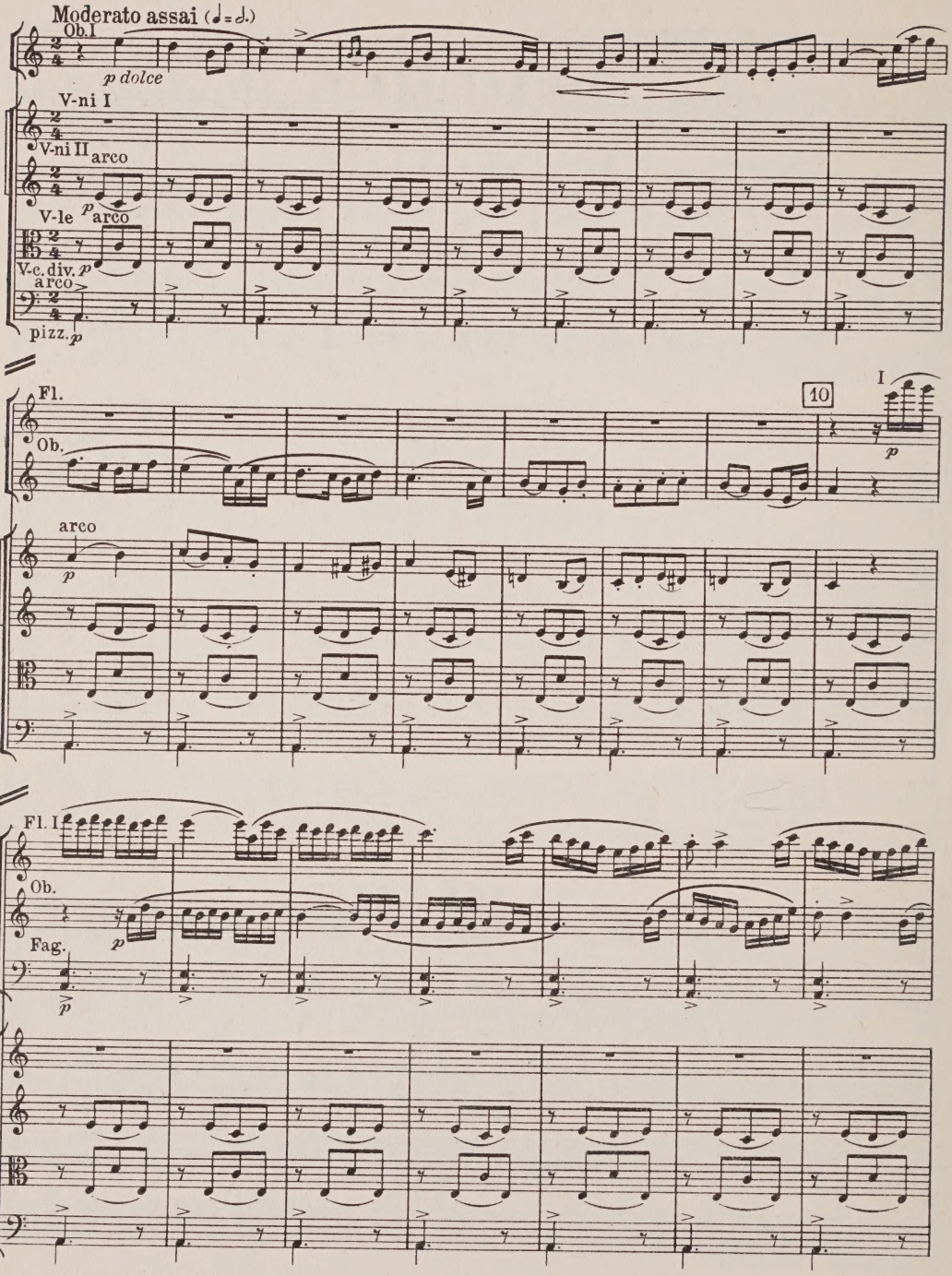

a 2
a 2
tr
f

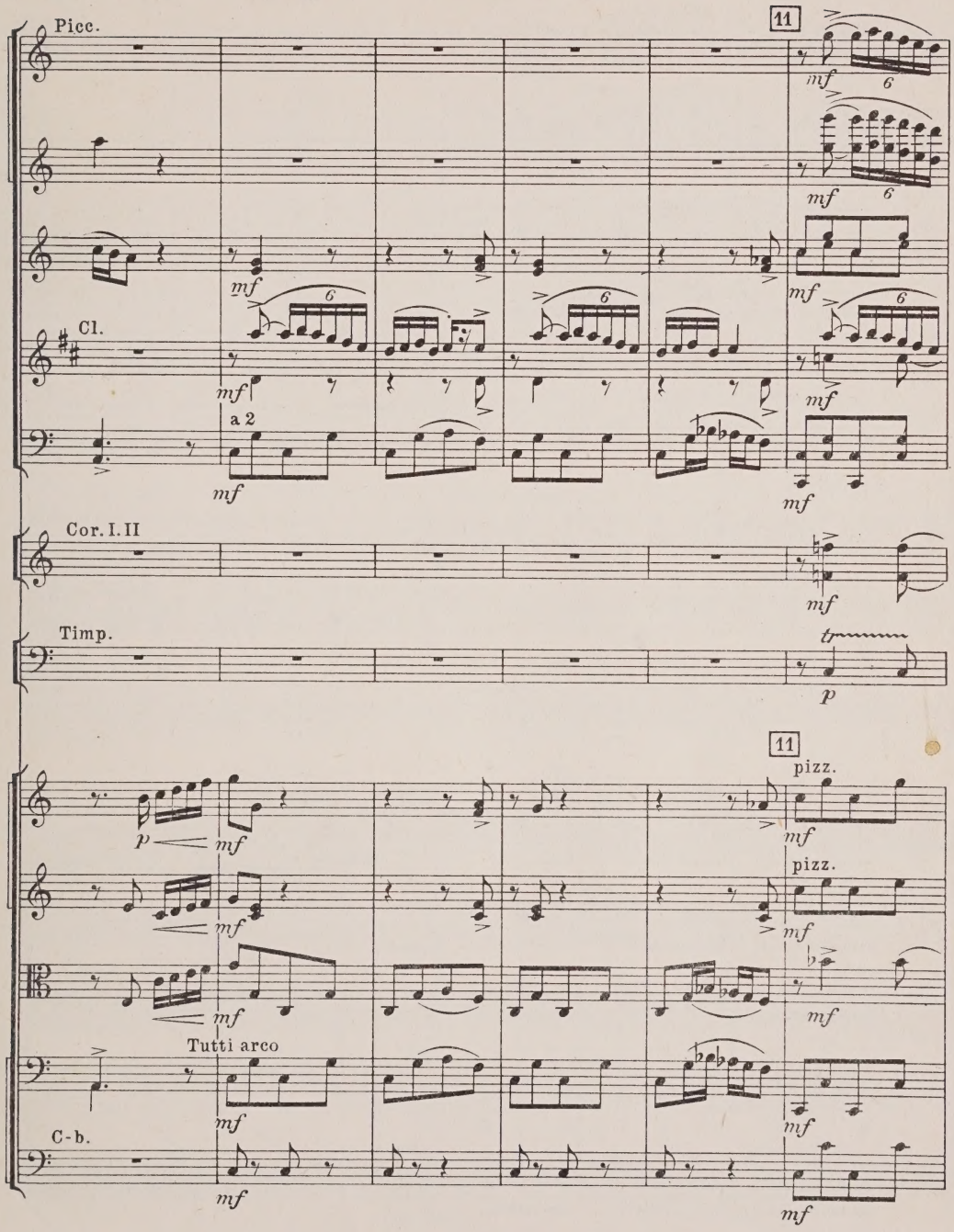

8
a 2
p
cresc.
tr
8

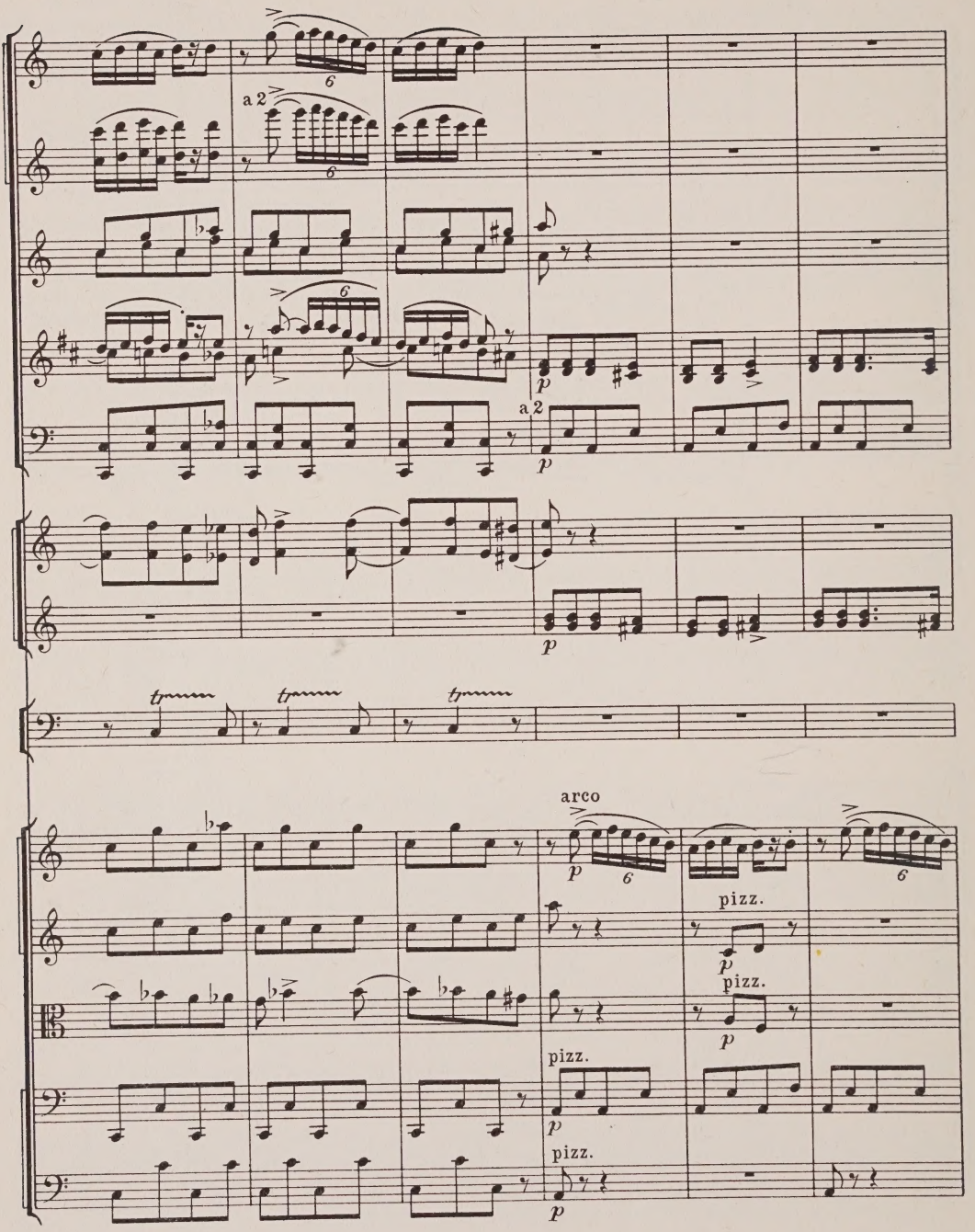

a2
a2
a2
mf
cresc.
ff
tr

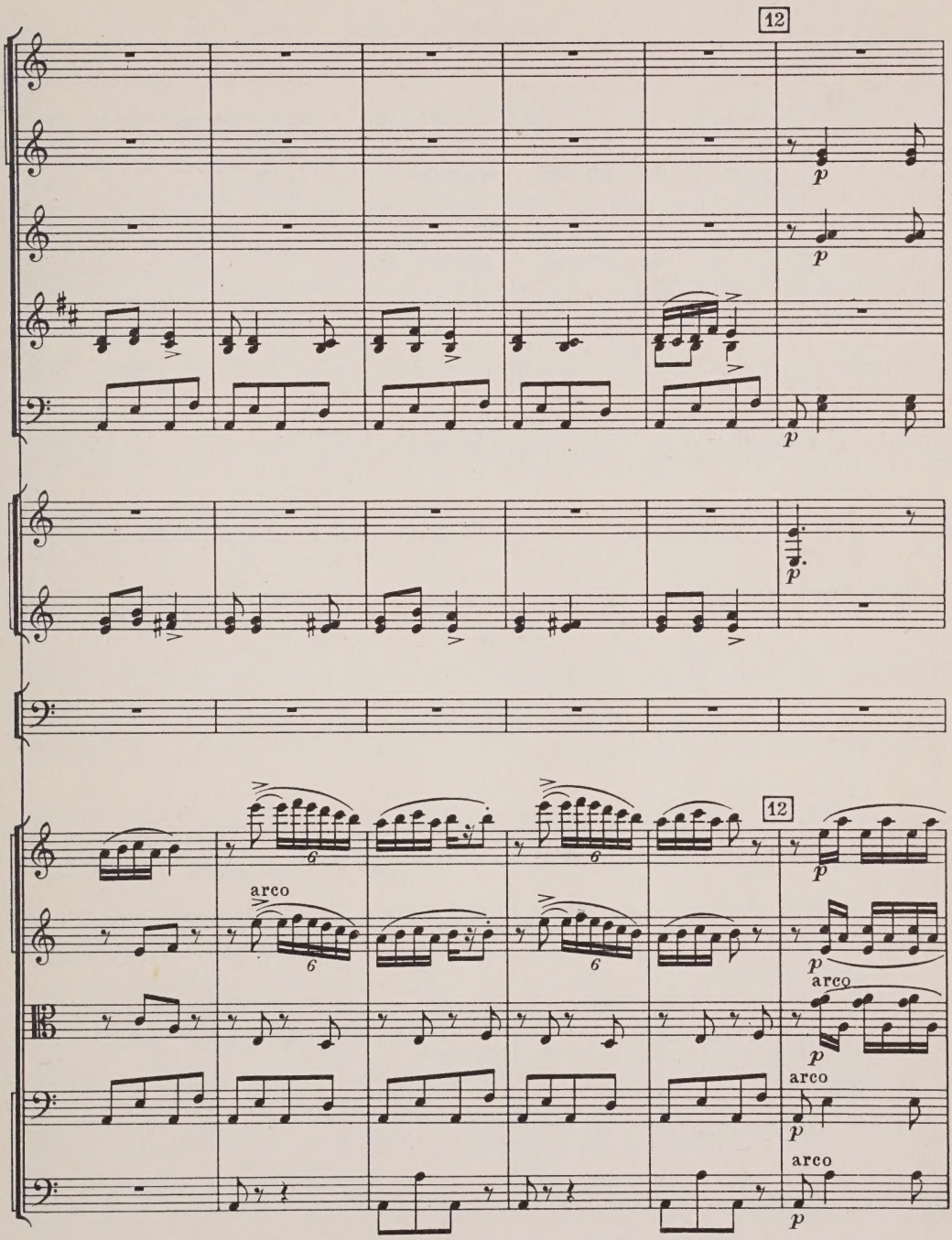

9
a 2
a 2
a 2
a 2
f
f
f
ff
ff
ff
9

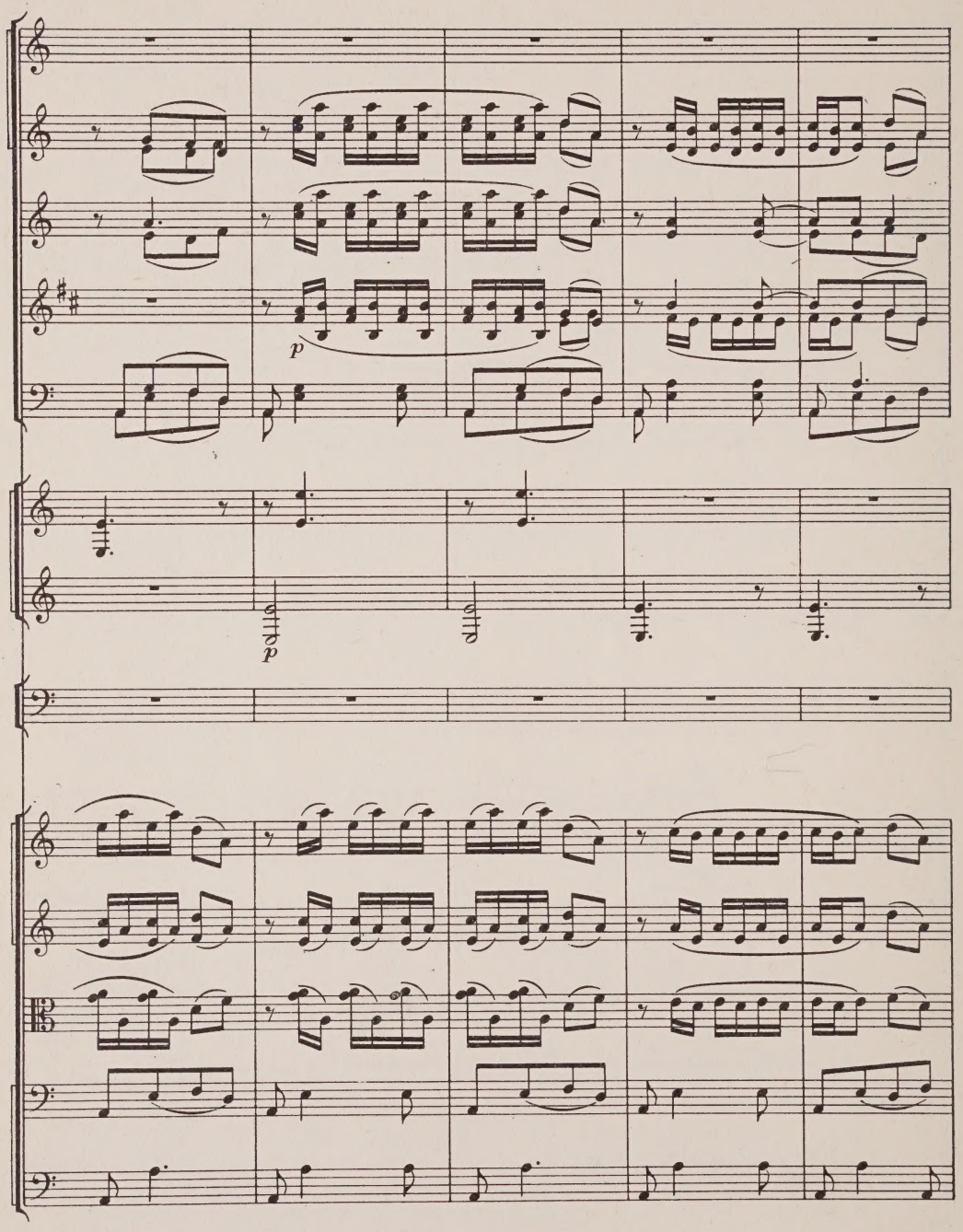

a2
pizz.
pizz.
pizz.
pizz.

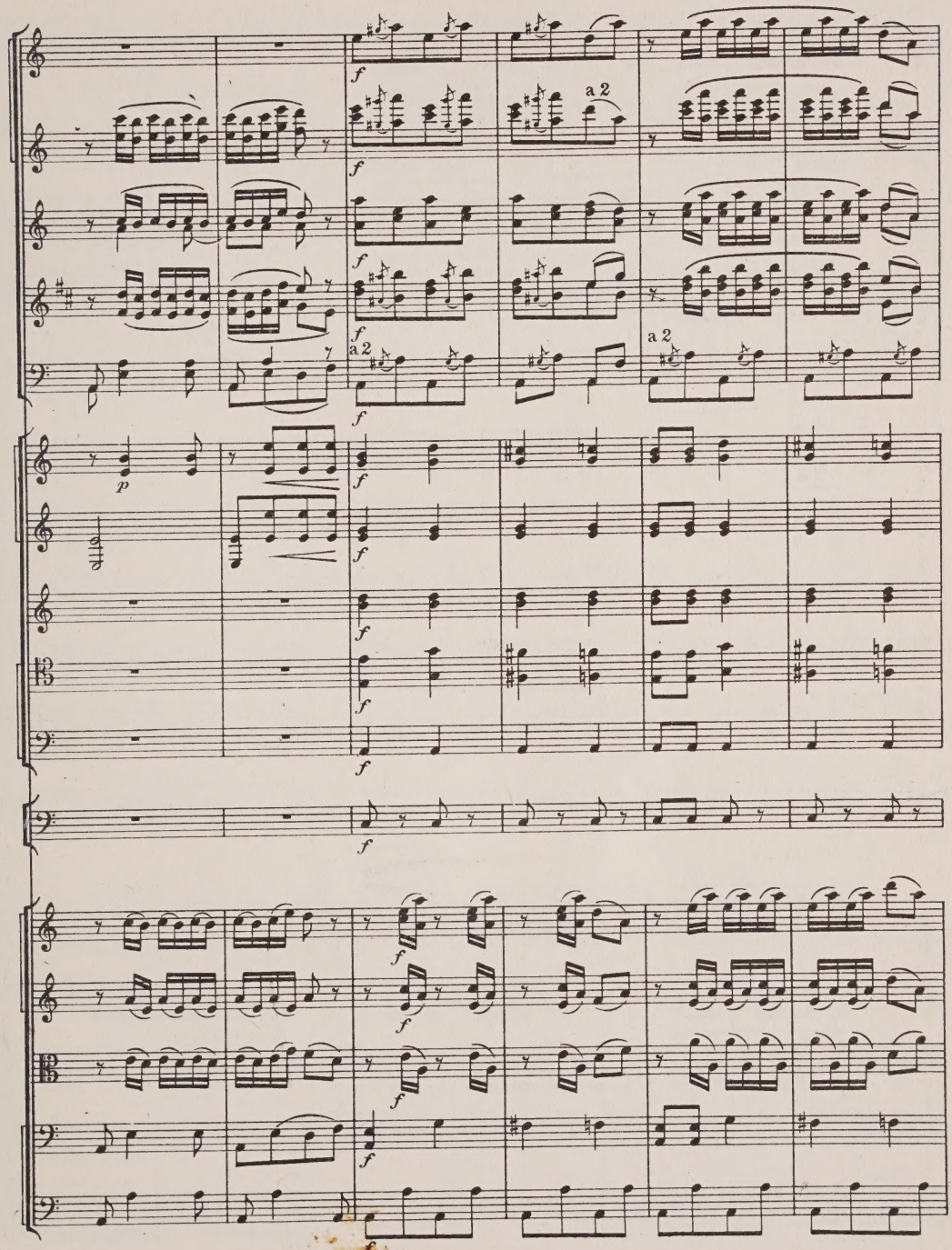

Moderato assai (♩=♩.)
Ob. I
p dolce
V-ni I
V-ni II
arco
V-le
p
arco
V-c. div. p
arco
pizz. p
Fl.
Ob.
10
I
p
arco
p
Fl. I
Ob.
Fag.
p
p

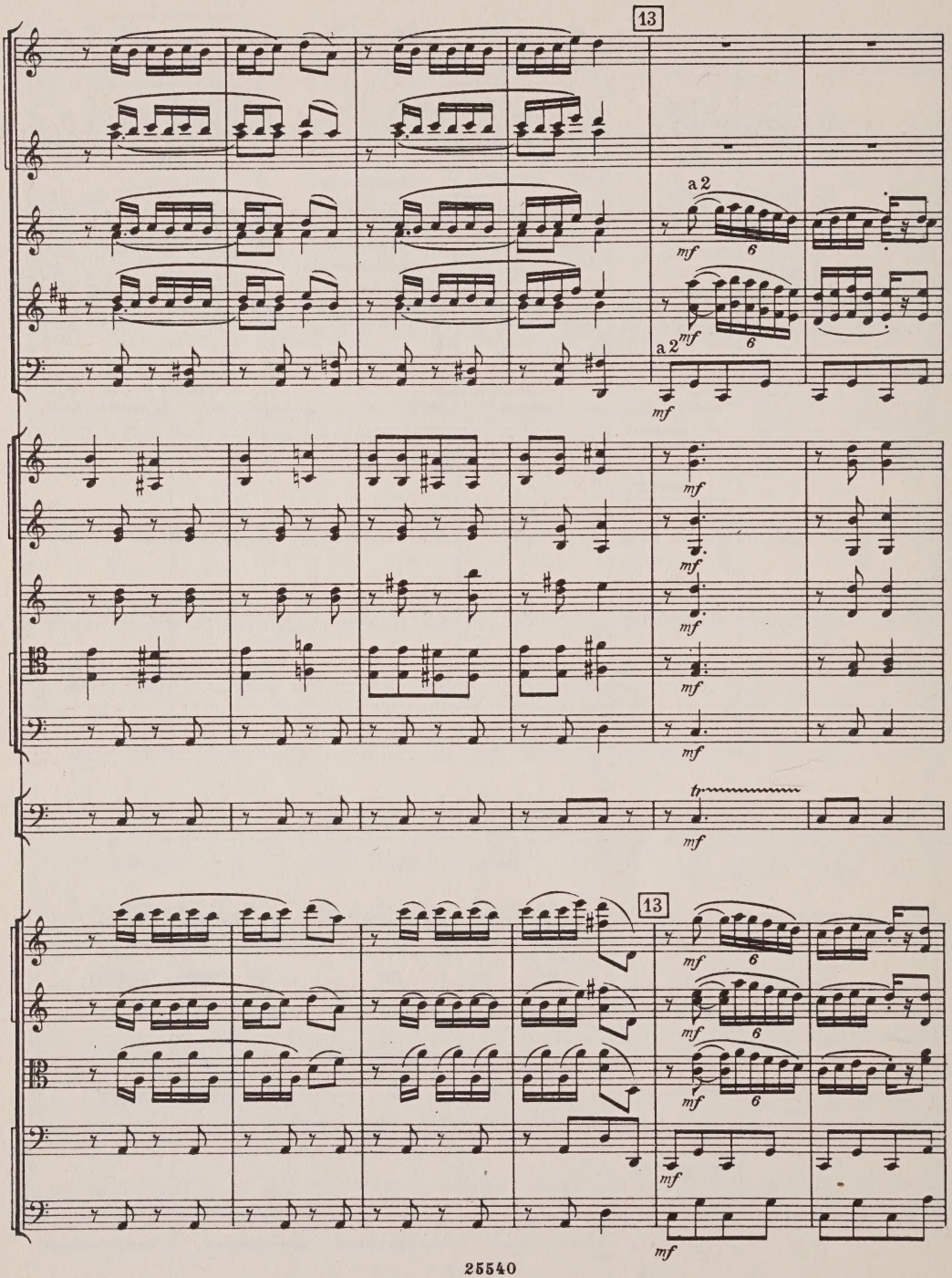

Picc.
11
mf
6
Cl.
a 2
Cor. I. II
Timp.
tr
p
pizz.
Tutti arco
C-b.

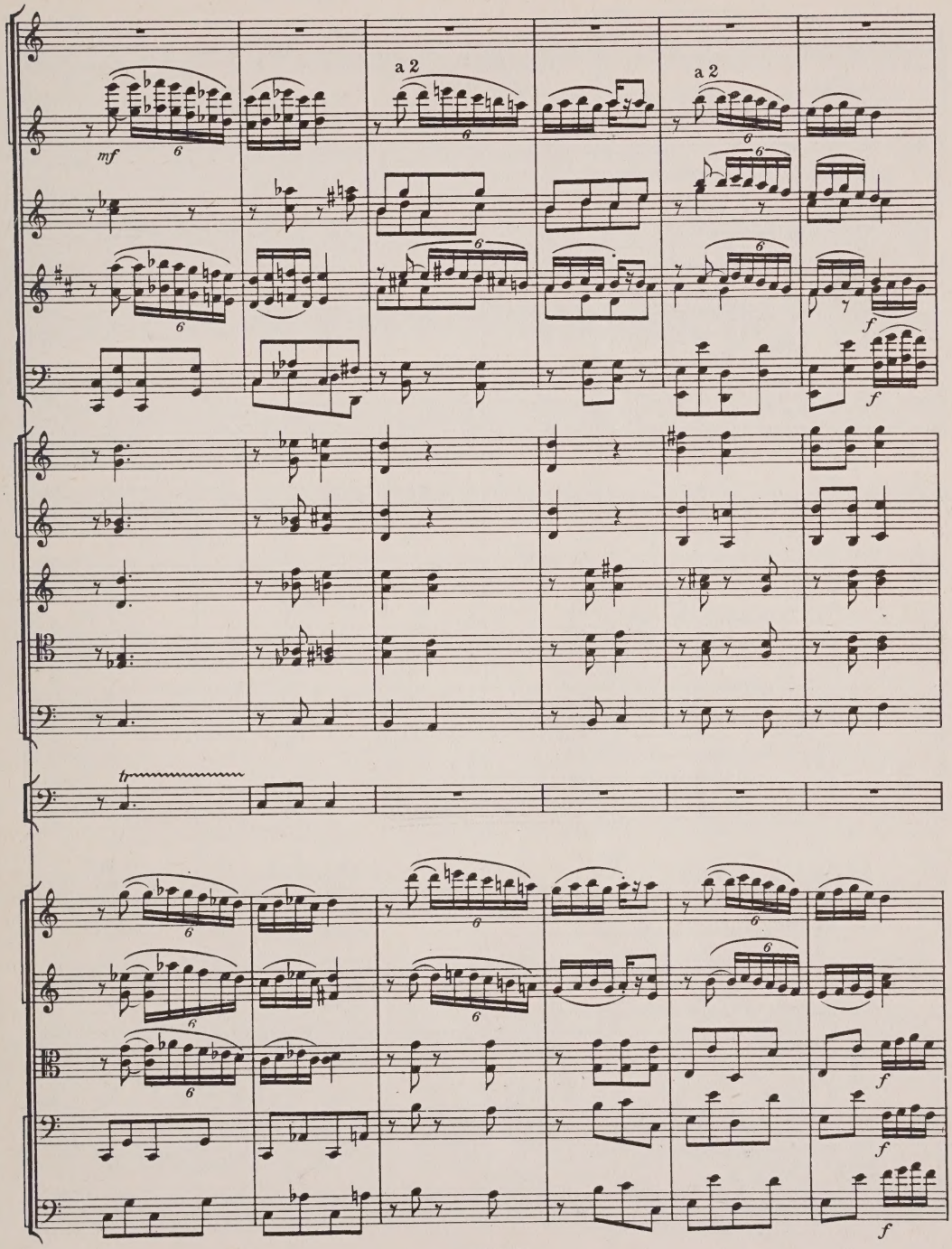

a 2
6
p
a 2
tr
arco
pizz.
pizz.
pizz.
pizz.

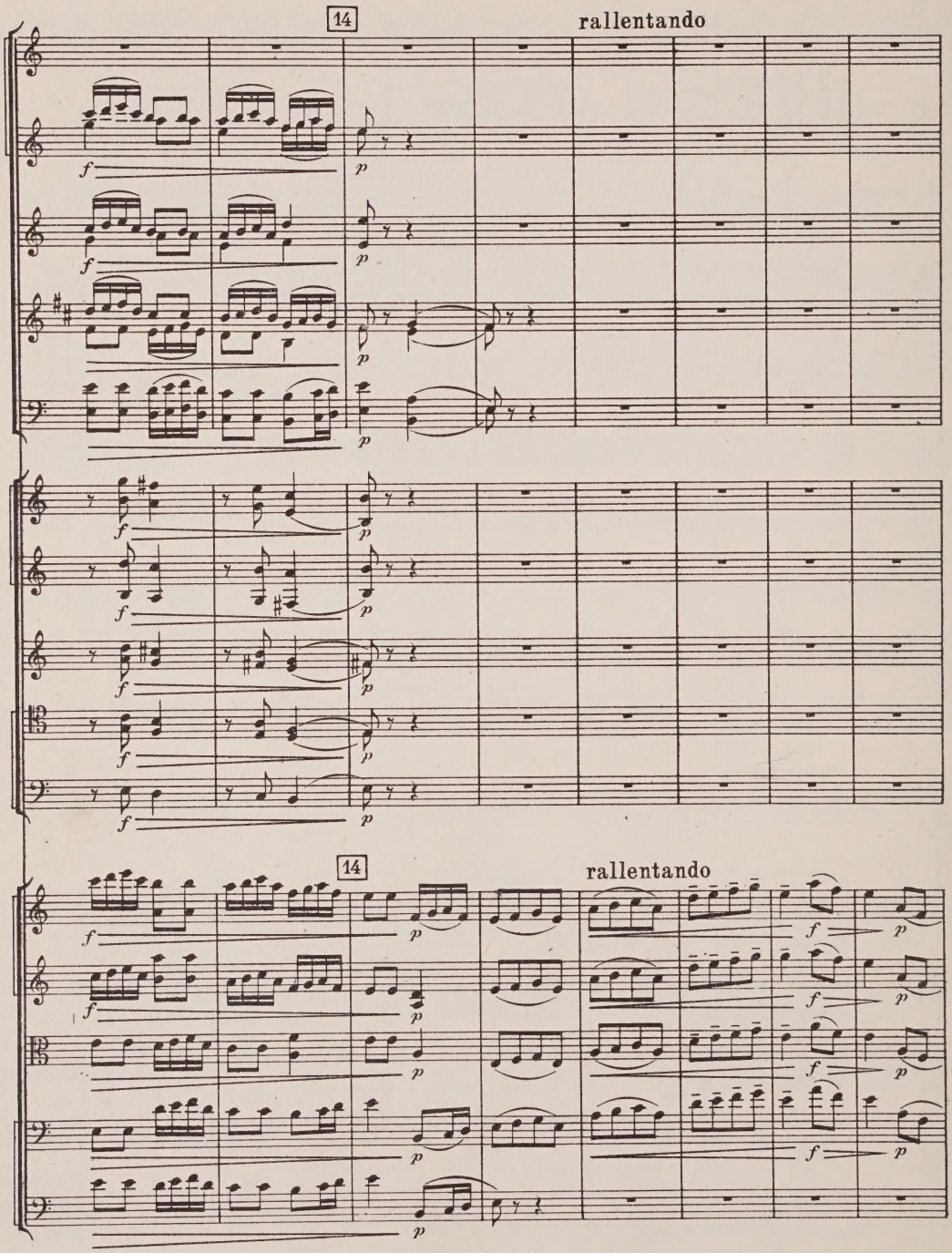

12
p
p
p
p
12
arco
arco
arco
arco

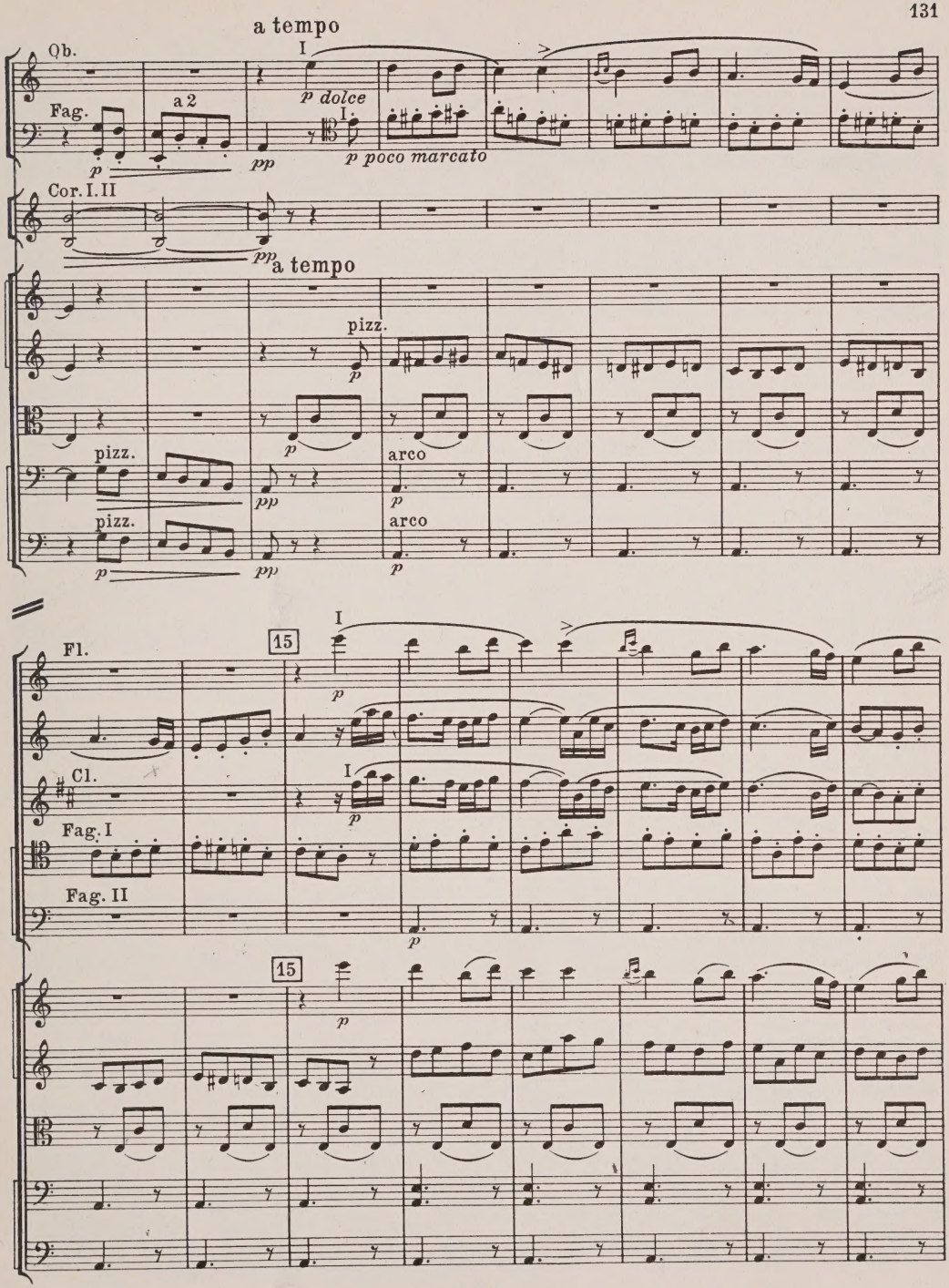

p
p


a 2
a 2
a 2


13
a 2
mf
6
a 2
mf
mf
mf
mf
mf
tr
mf
13
mf
6
mf
6
mf
6
mf
mf


a 2
a 2
mf
f
f
tr
f
f
f


14
rallentando
14
rallentando


a tempo
Ob.
I
p dolce
Fag.
a 2
p
pp
I.
p poco marcato
Cor. I. II
pp
a tempo
pizz.
p
pizz.
pp
arco
p
pizz.
p
pp
arco
p
Fl.
15
I
p
Cl.
I
p
Fag. I
Fag. II
p
15
p

I

I

Cl. I

Cl. II

p

p

p

espr.

mp

Cor. I

espr.

mp

arco

ritard.

Cl. I. III

Fag. I. II

ritard.

pp

pp

pp

pp

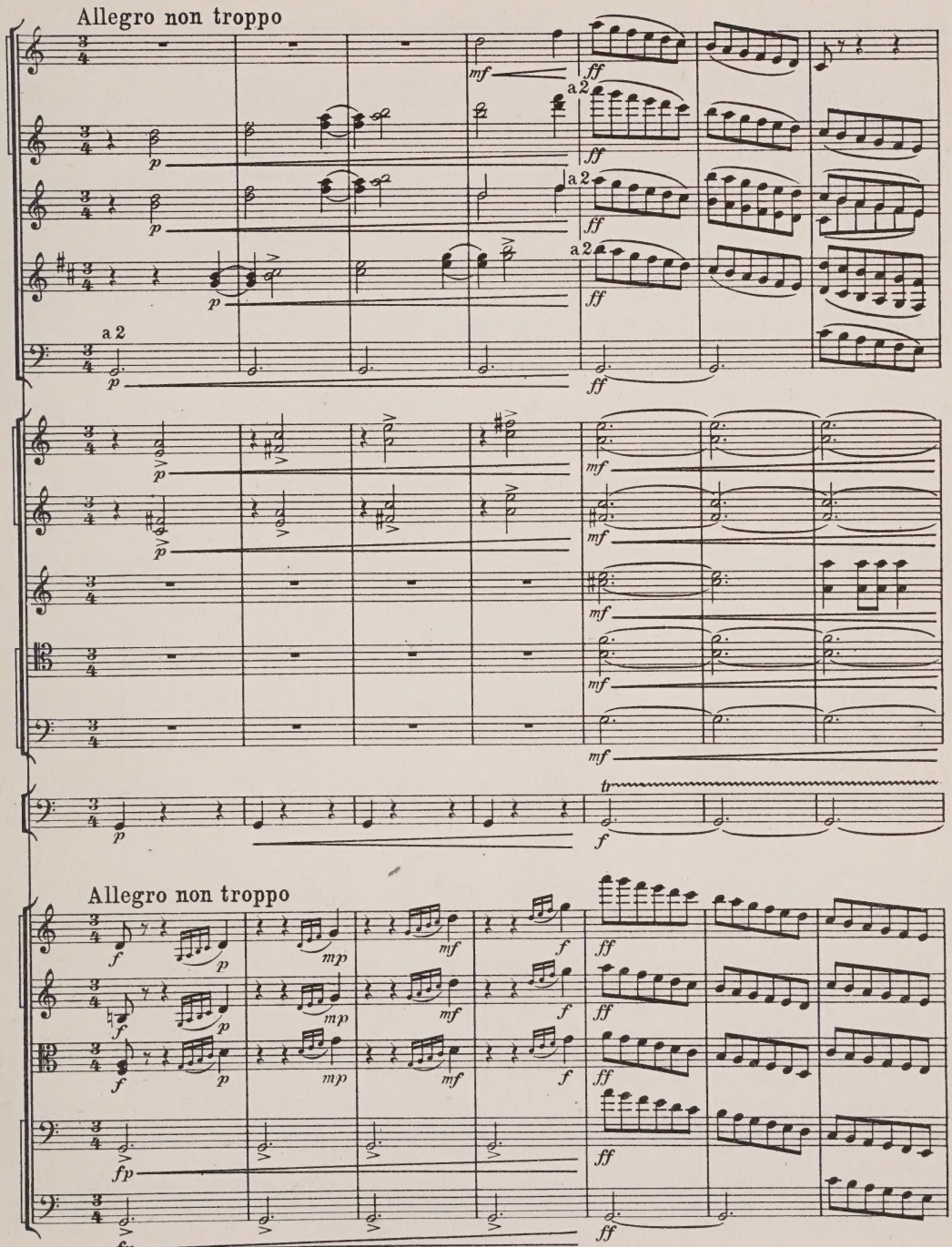
p

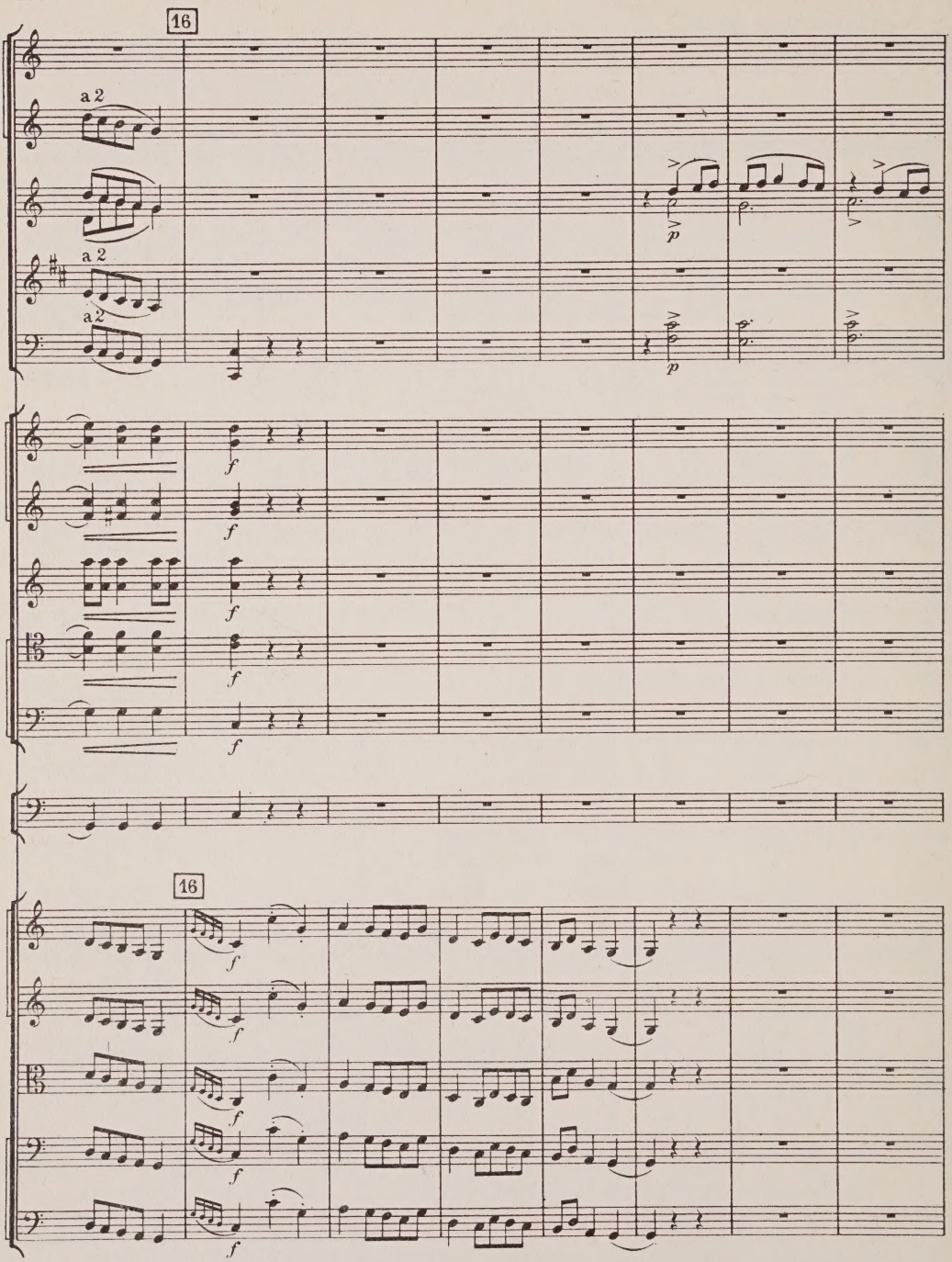
p

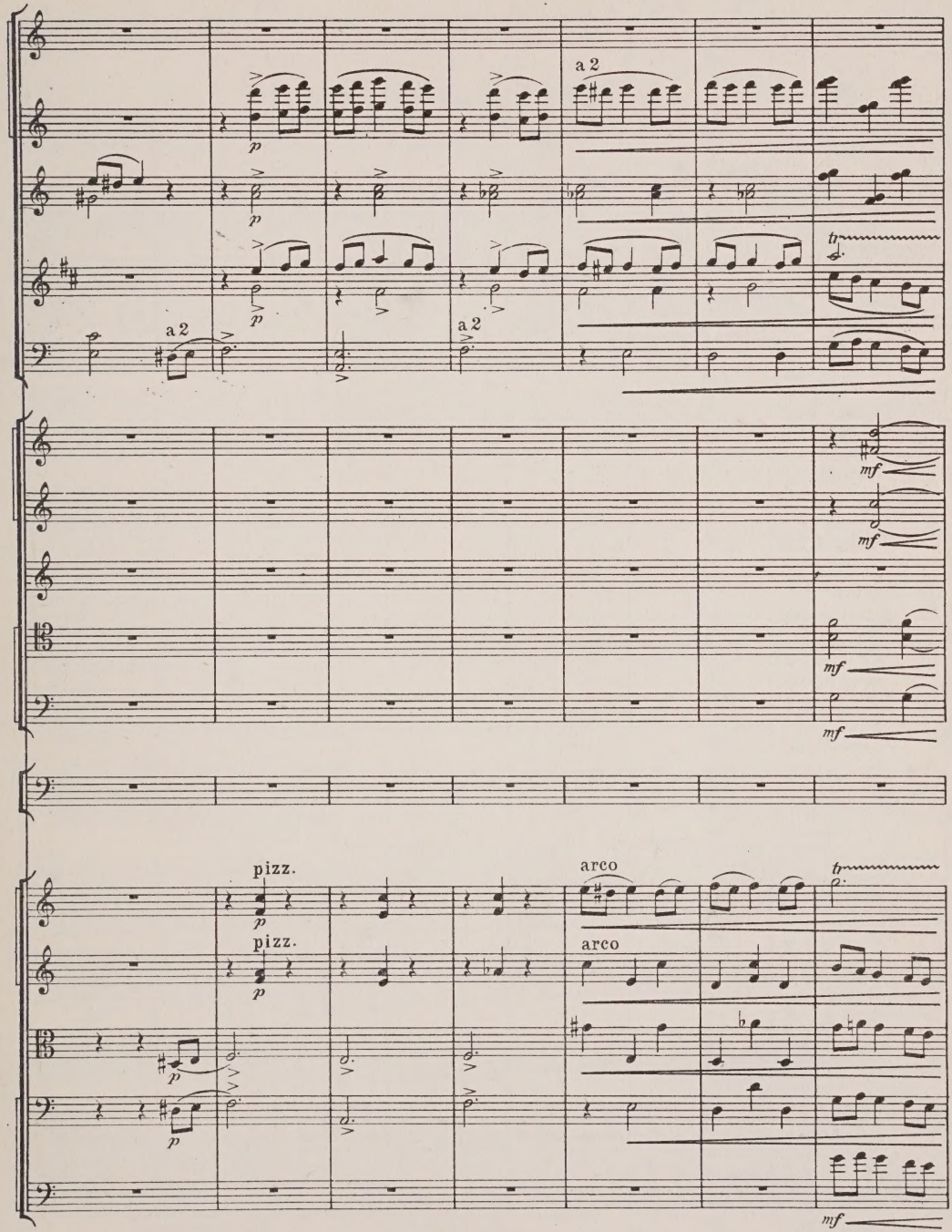
p

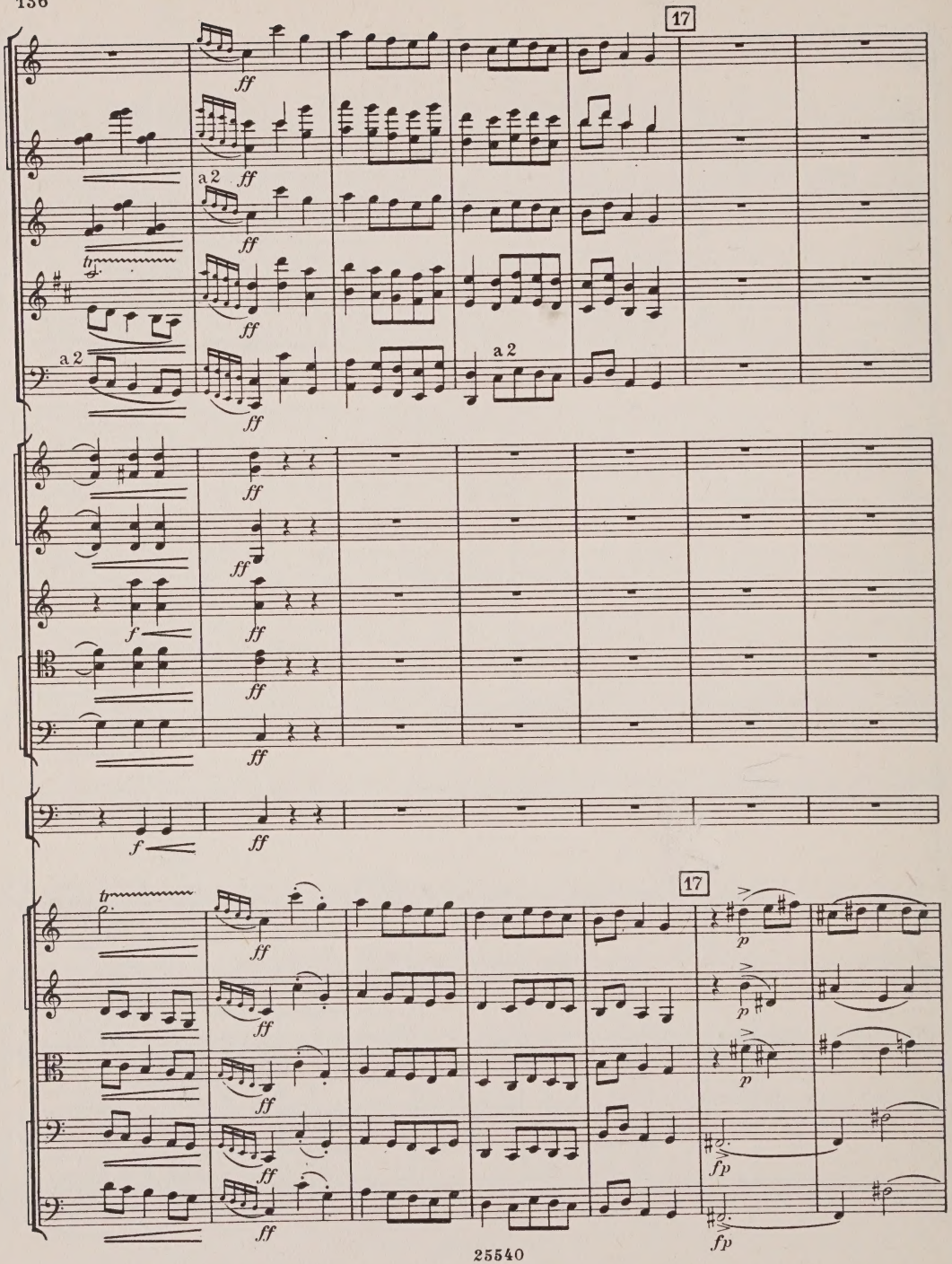
p

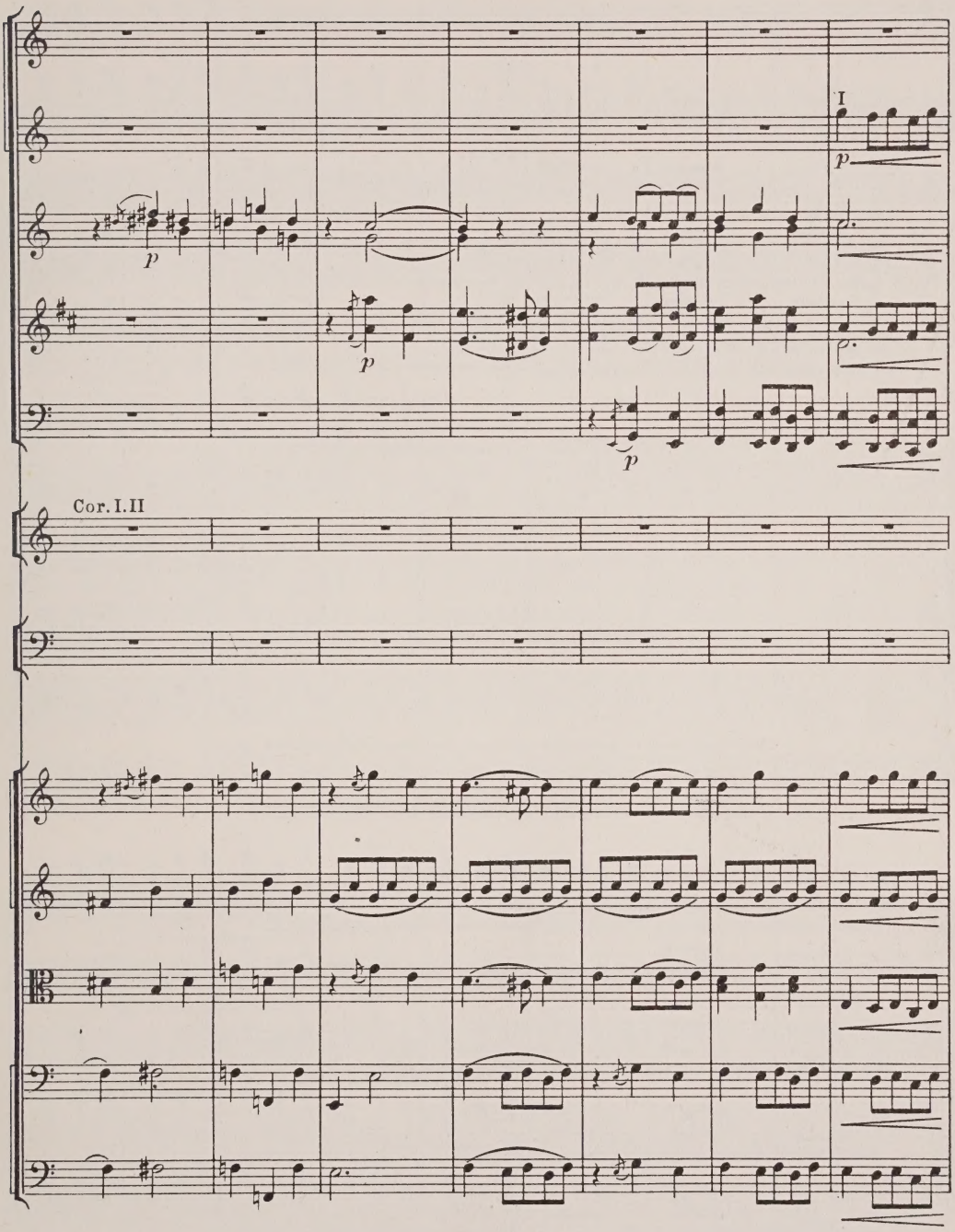
p

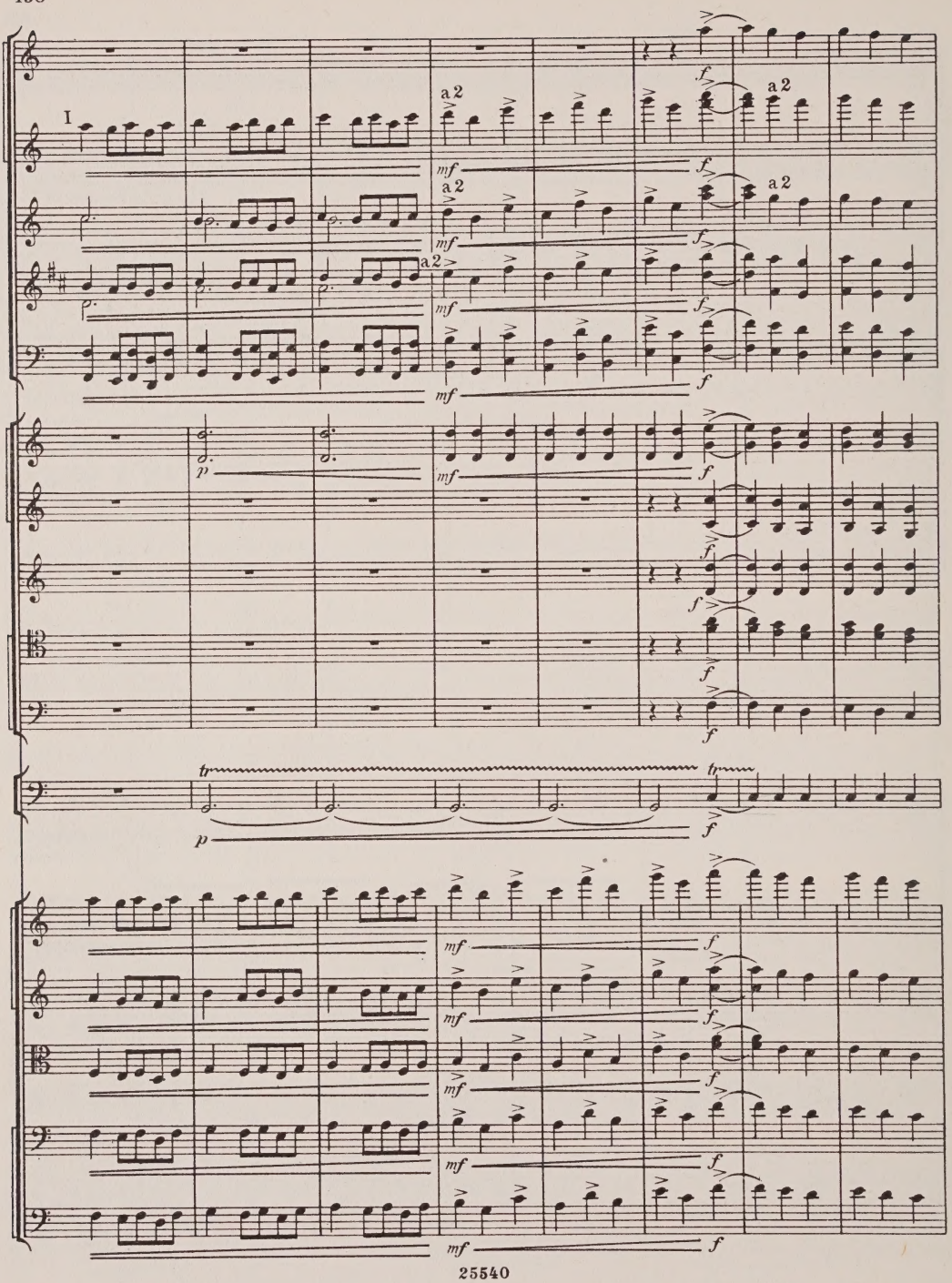

Allegro non troppo
a 2
Allegro non troppo

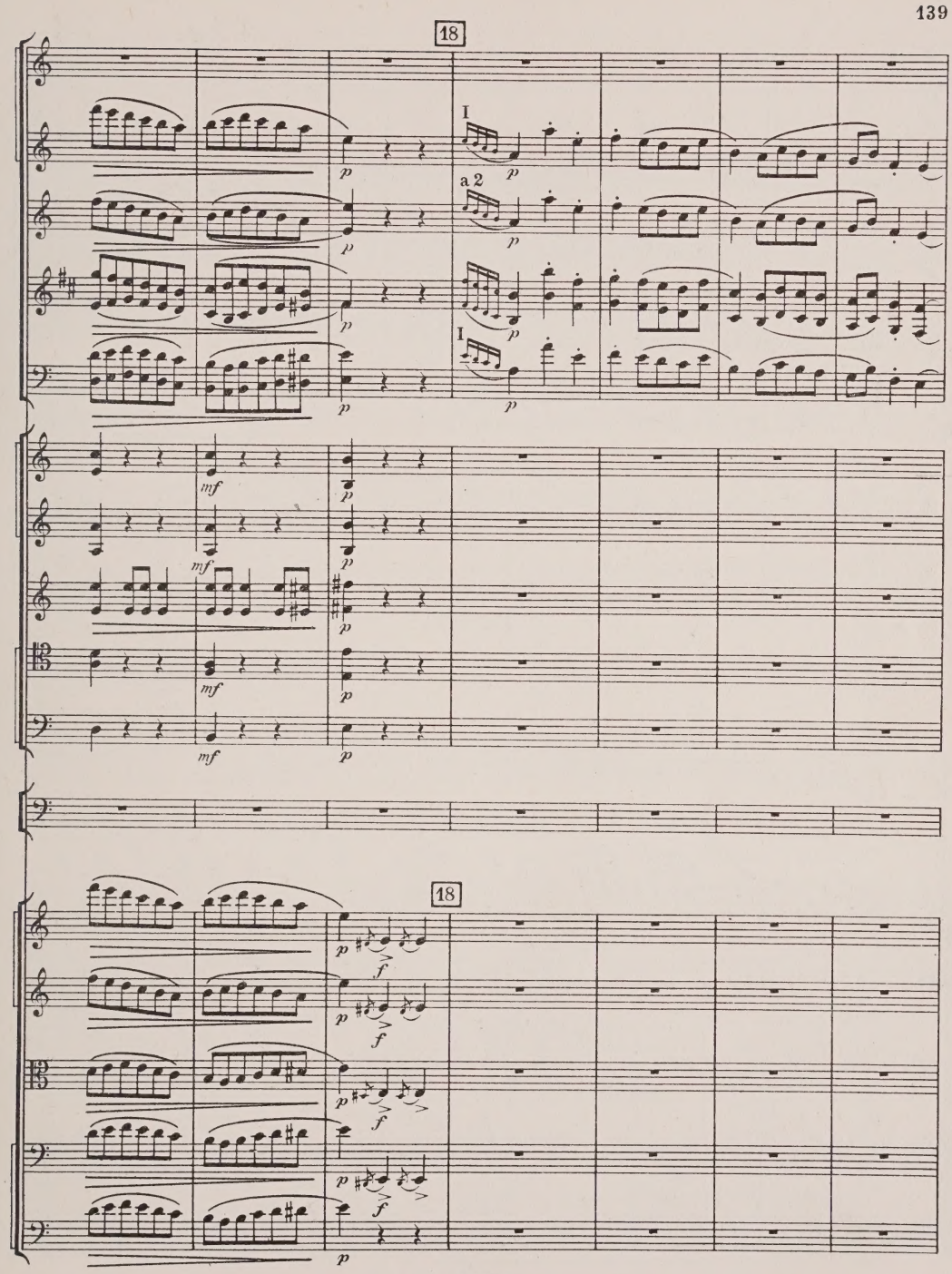

16
a 2
a 2
a 2
p
p
f
f
f
f
f
16
f
f
f
f
f

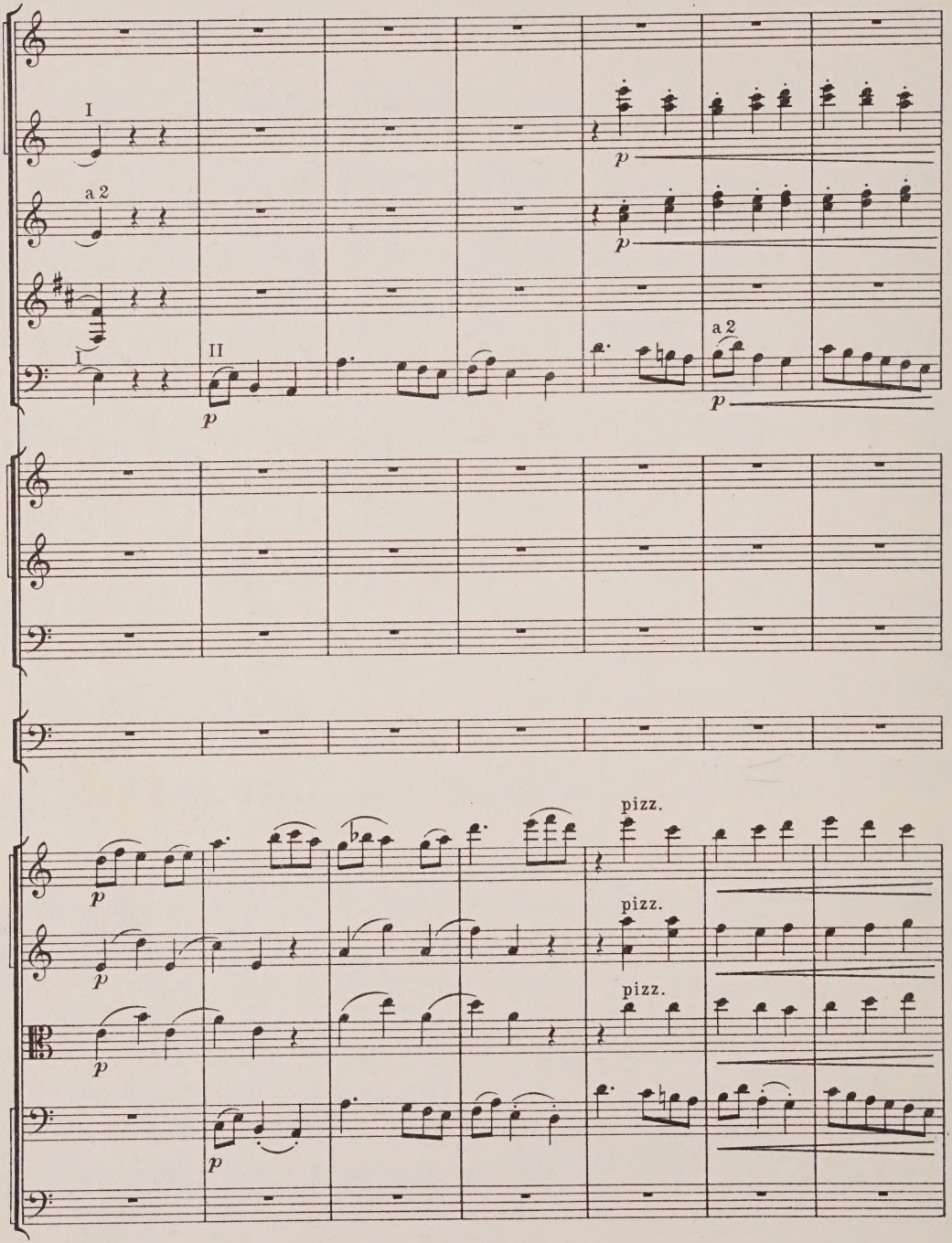

a 2
a 2
a 2
tr
mf
mf
mf
mf
pizz.
pizz.
arco
arco
tr
mf

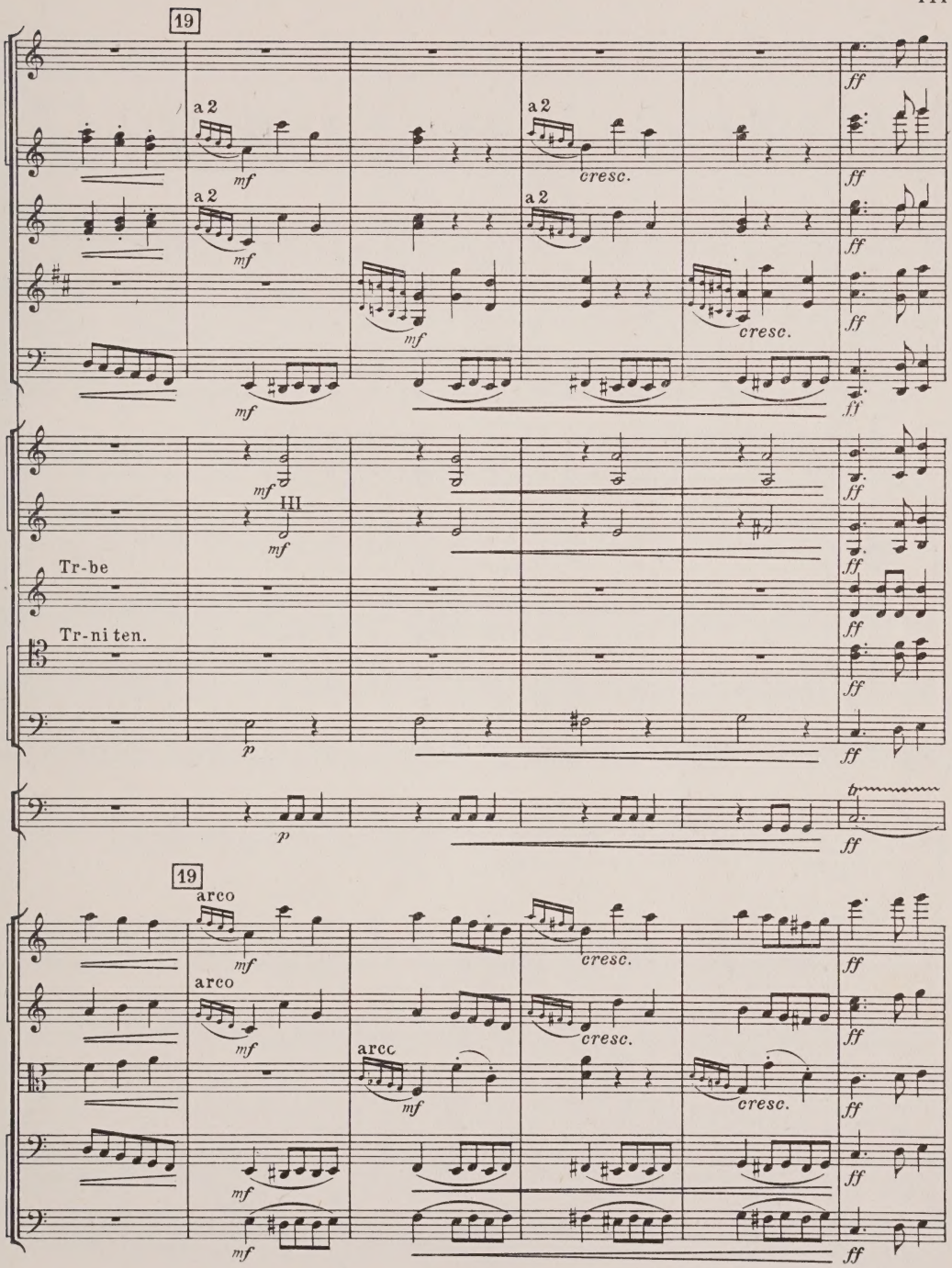

17
ff
a 2
f
p
fp
17

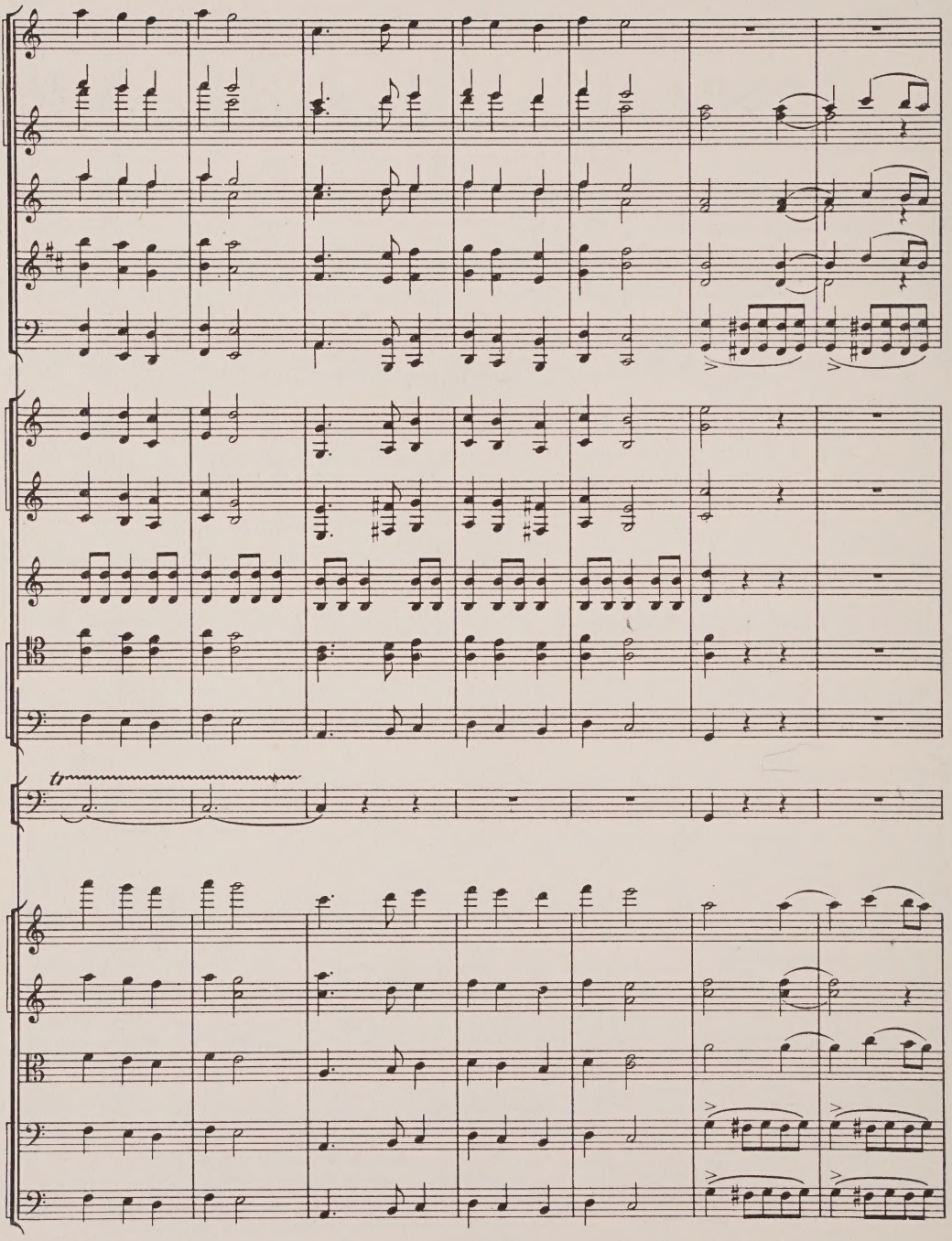

I
p
p
p
p
Cor. I. II

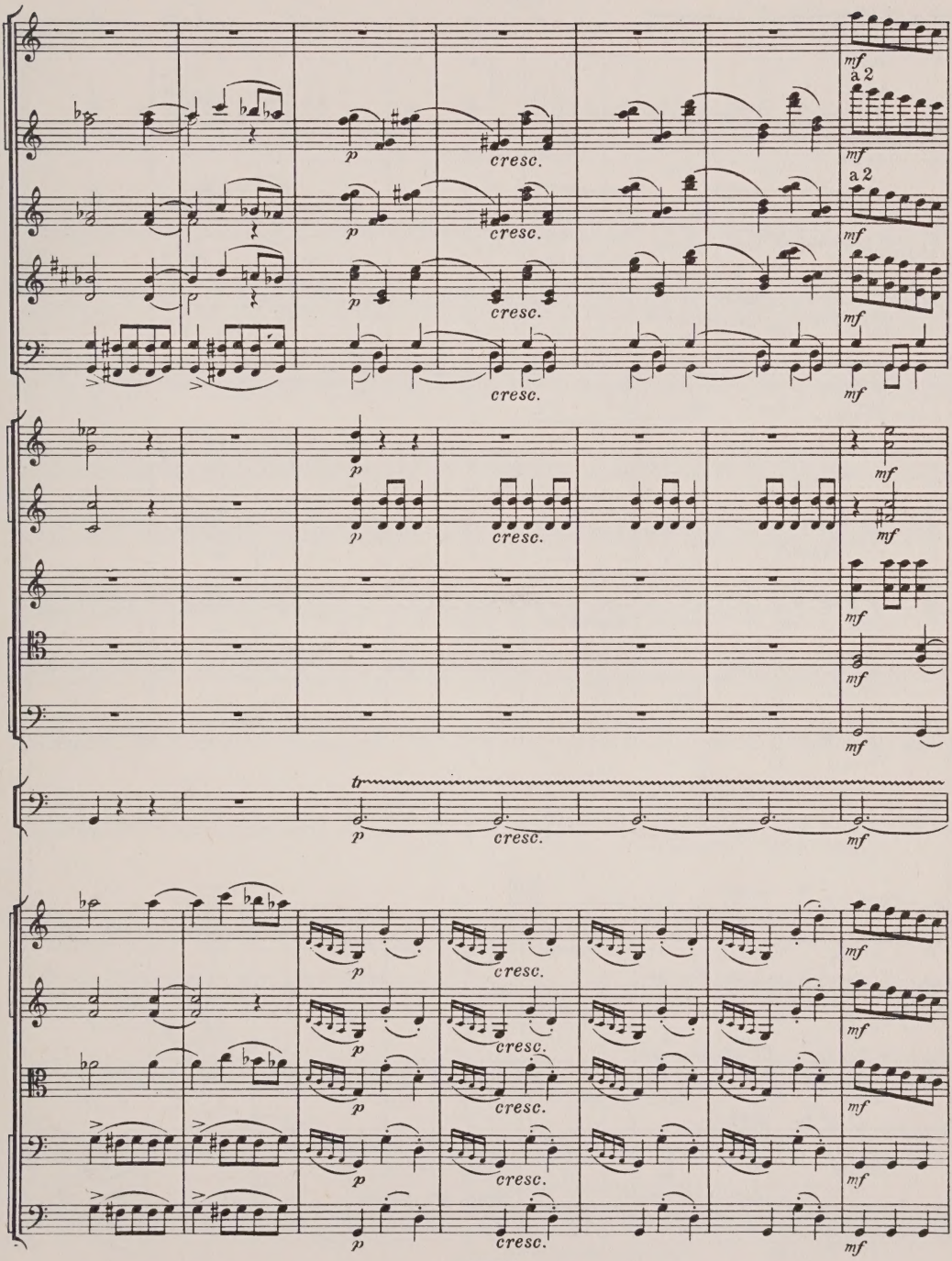

I
a 2
a 2
a 2
a 2
mf
f
p
tr

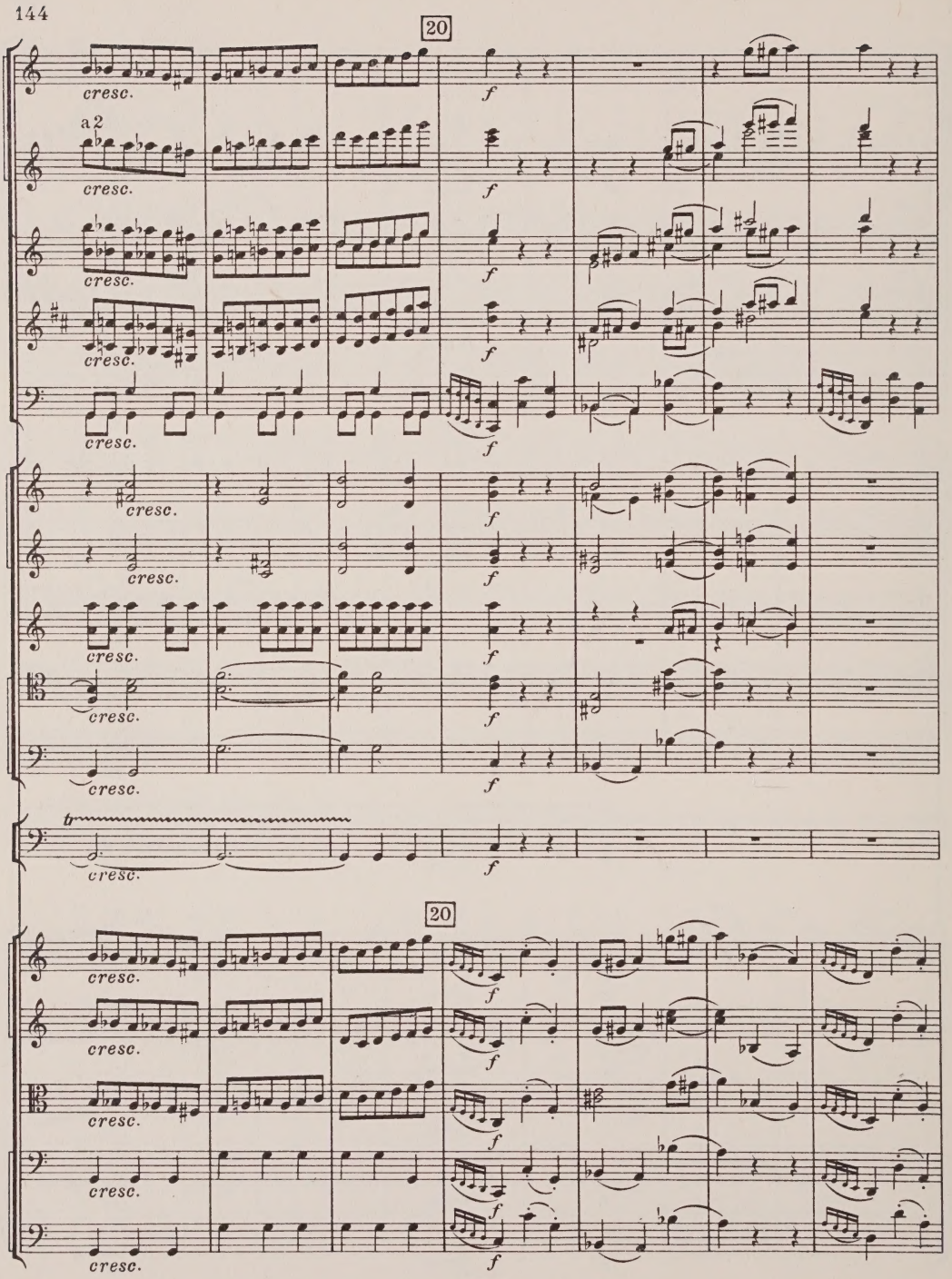

18
I
a 2
I
18

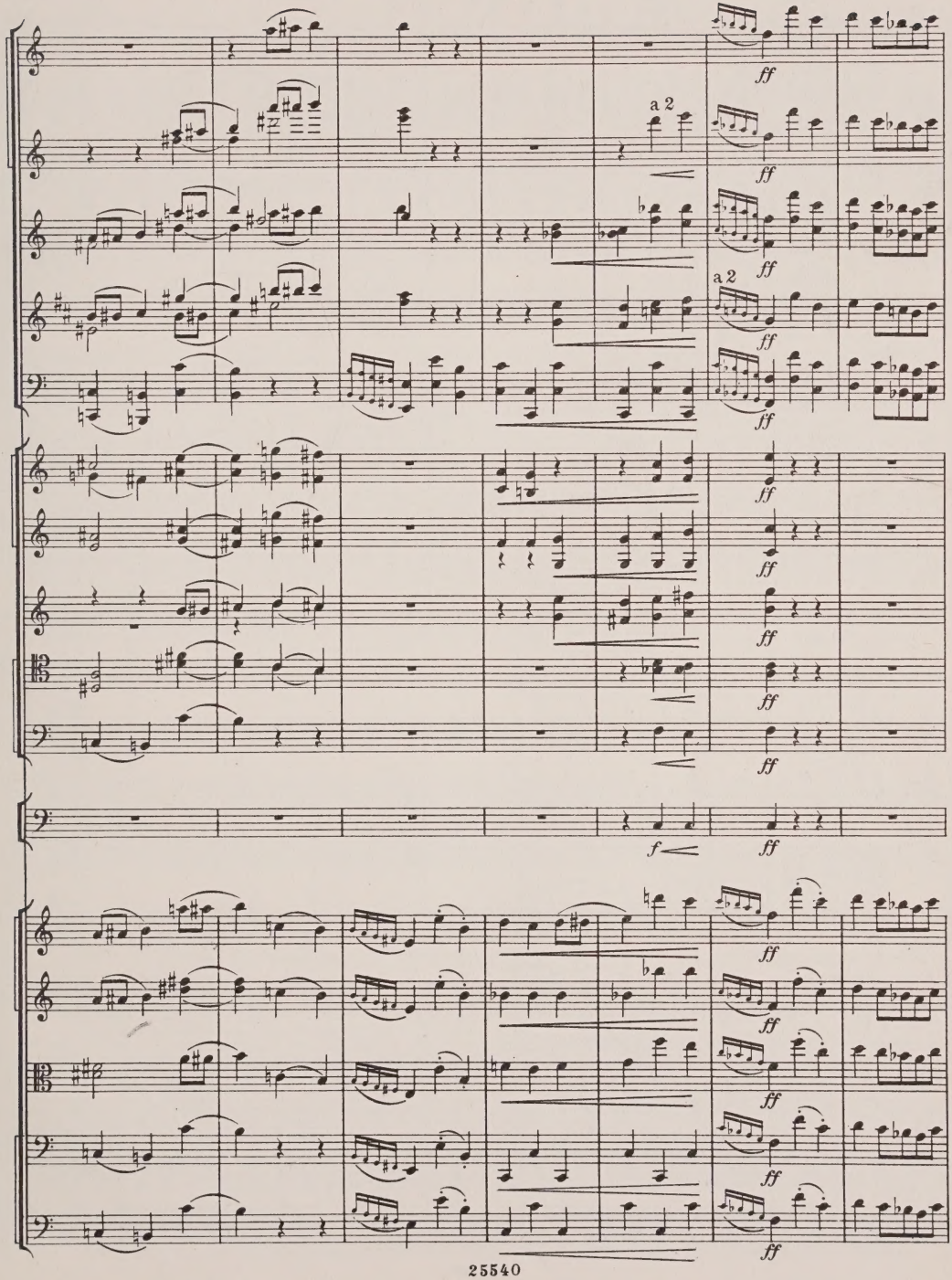

I
a 2
II
p
a 2
pizz.
pizz.
pizz.

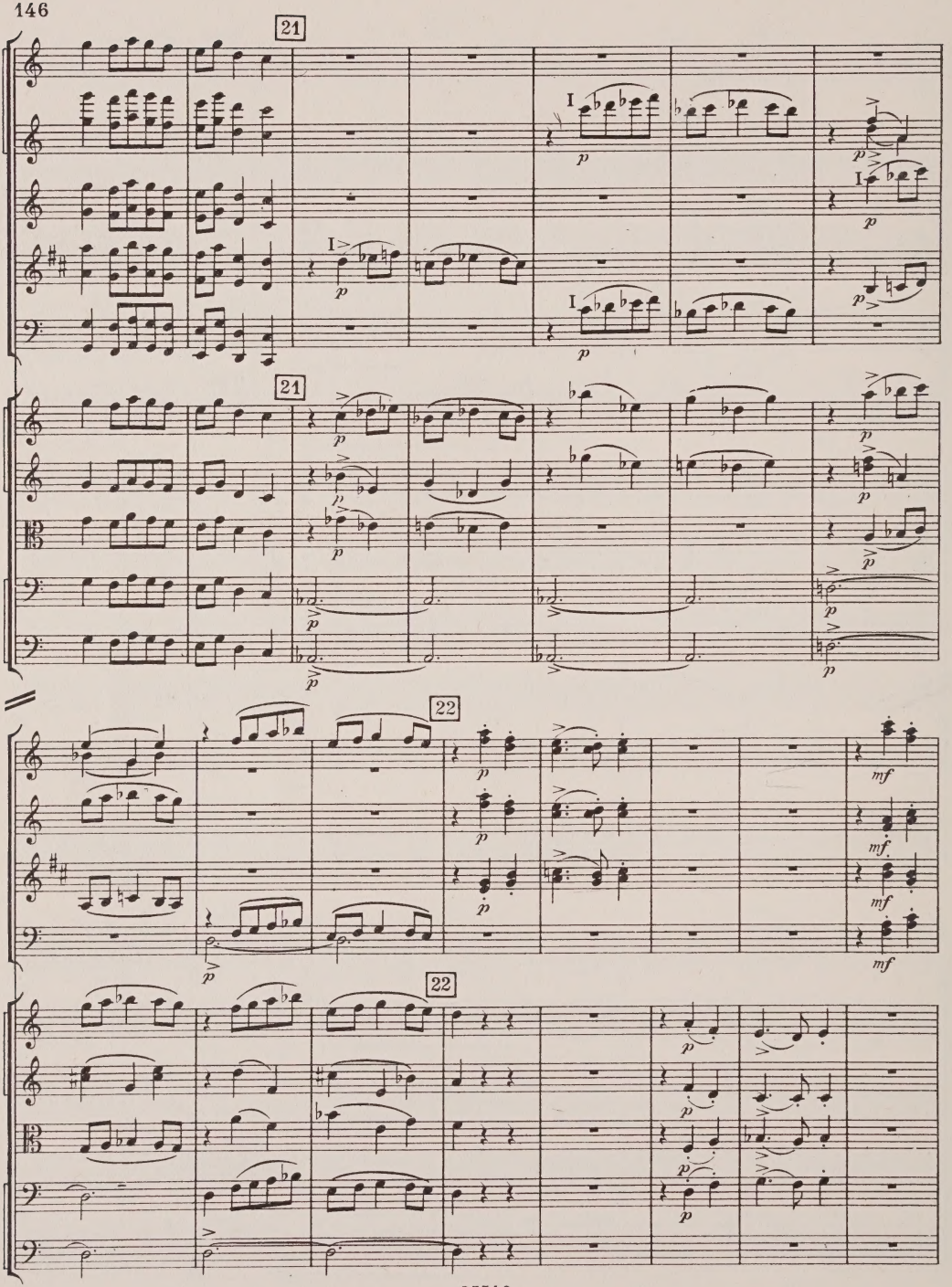

19
a 2
mf
cresc.
ff
III
Tr-be
Tr-ni ten.
p
arco

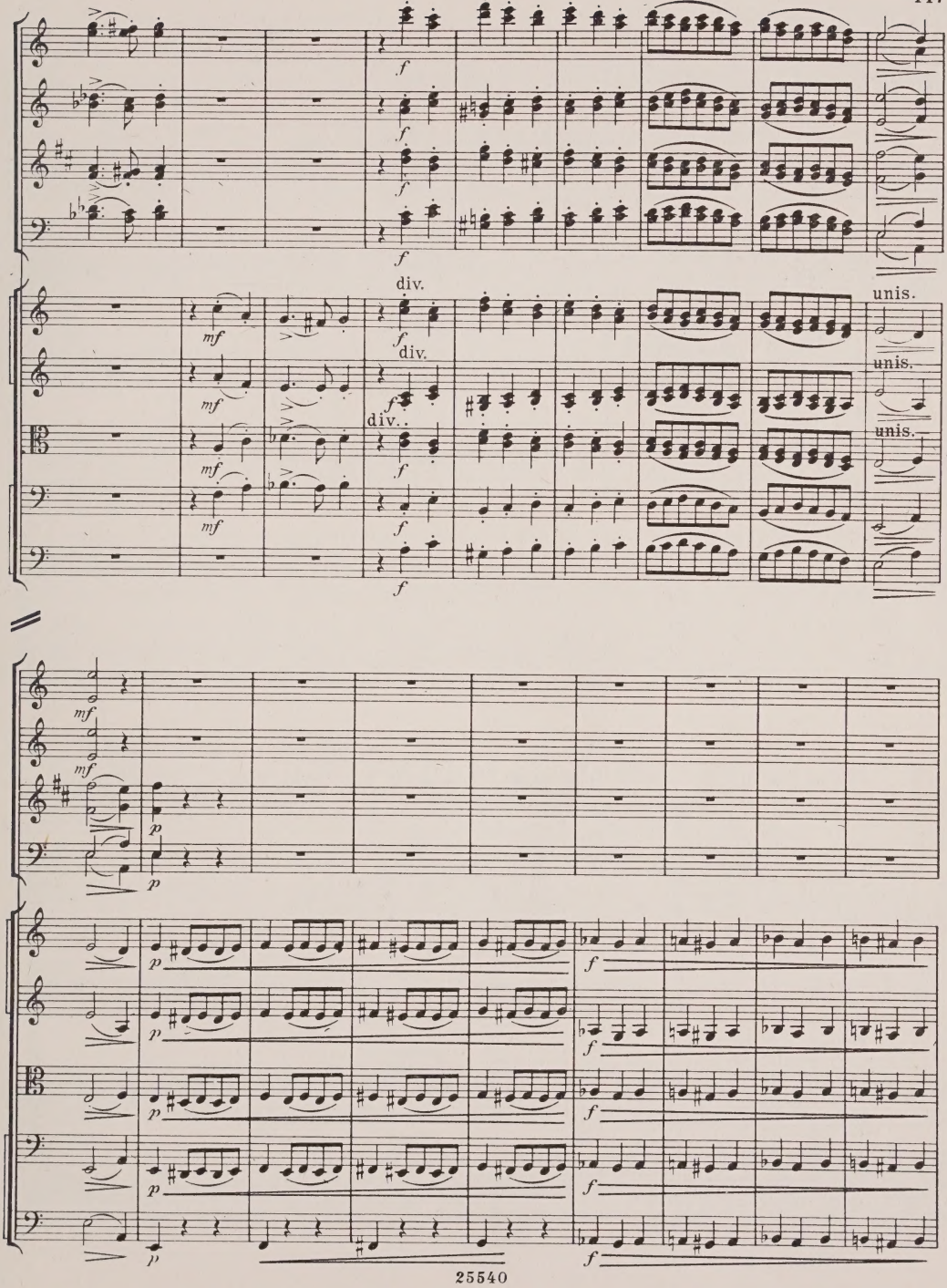

tr


mf
a 2
p
cresc.
tr


20
a 2
cresc.
f
tr
20


a 2
a 2
ff
f


21
I
p
21
22
mf
22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unis.
mf
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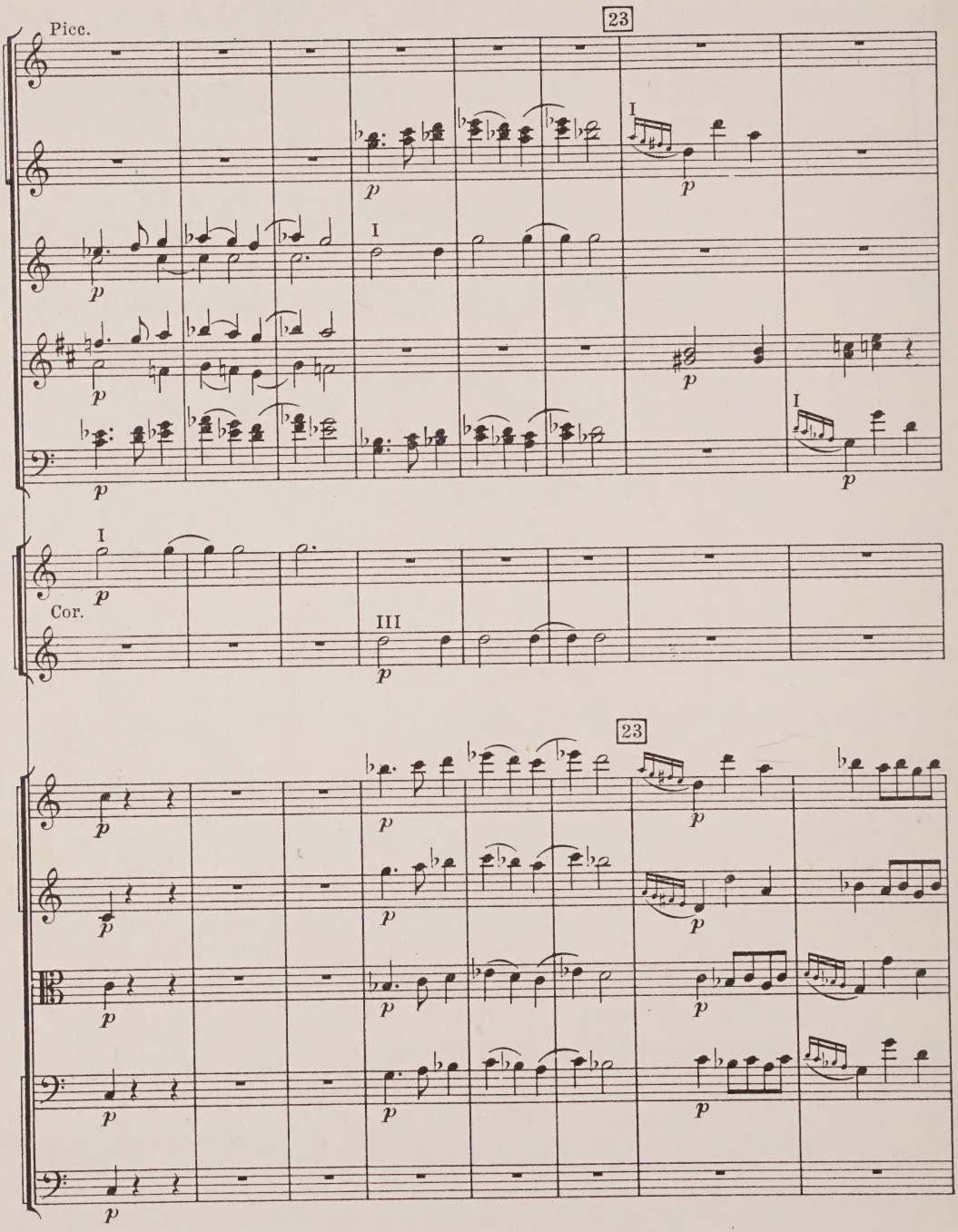
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23
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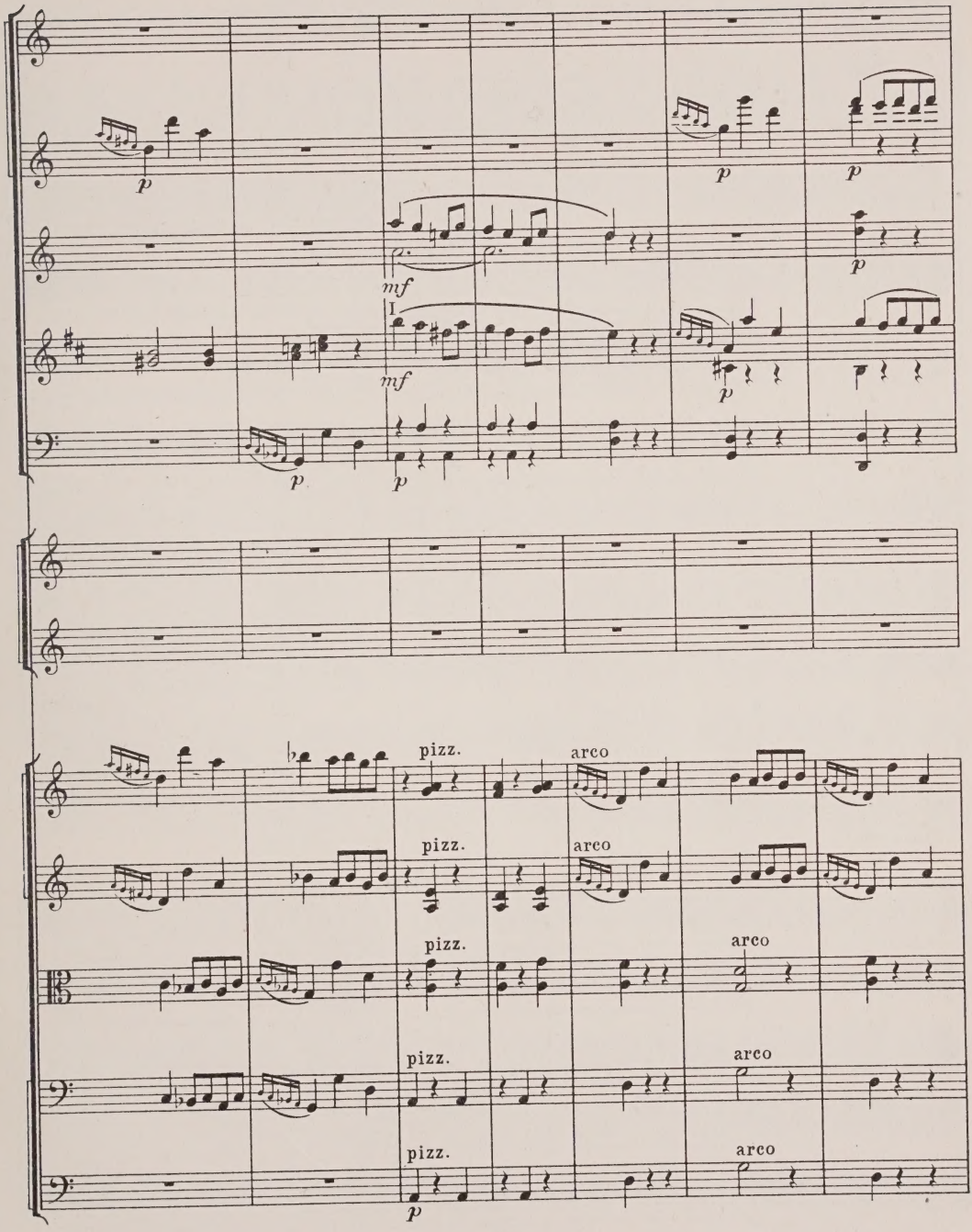
Cor.
I
III
23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p
p
mf
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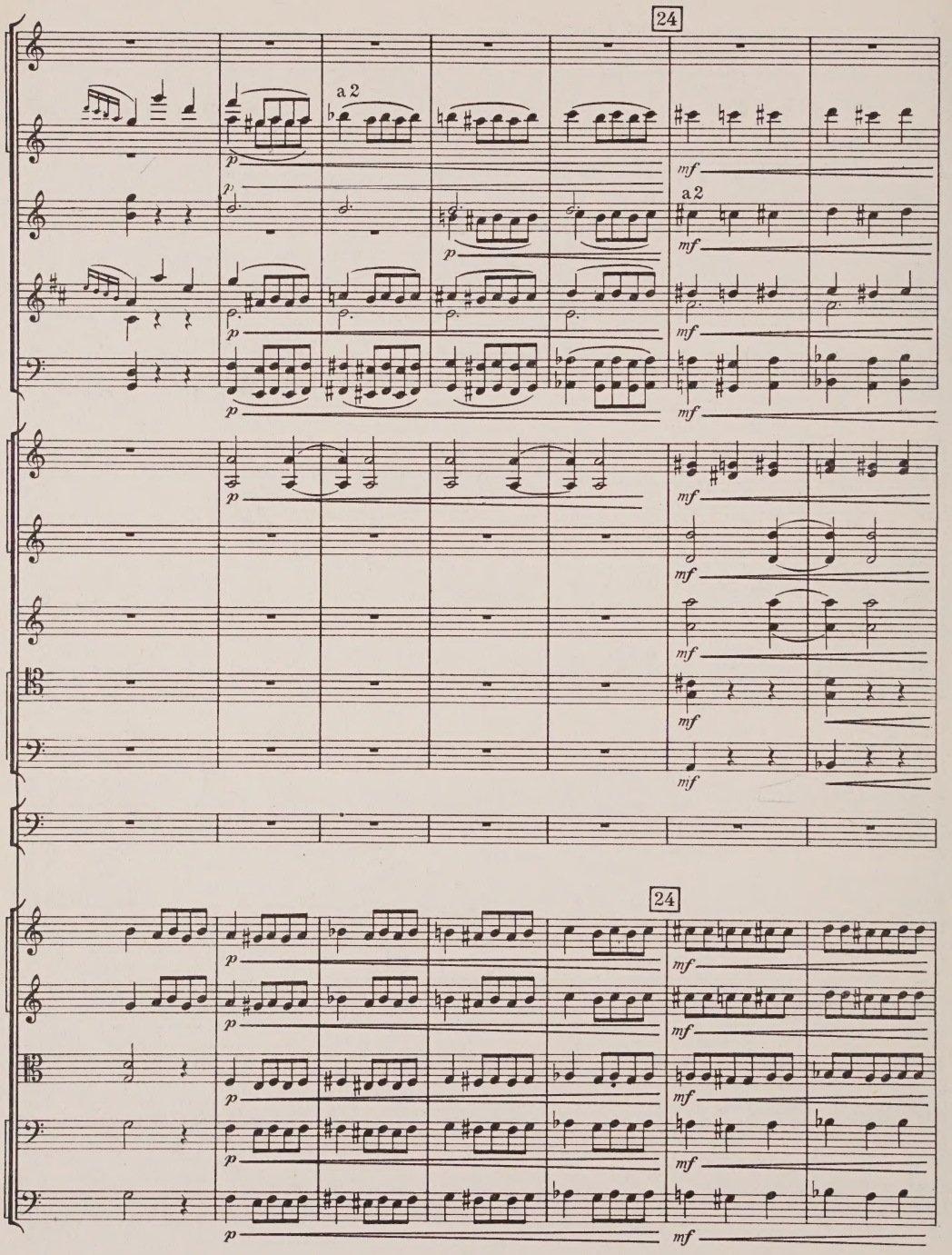
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
p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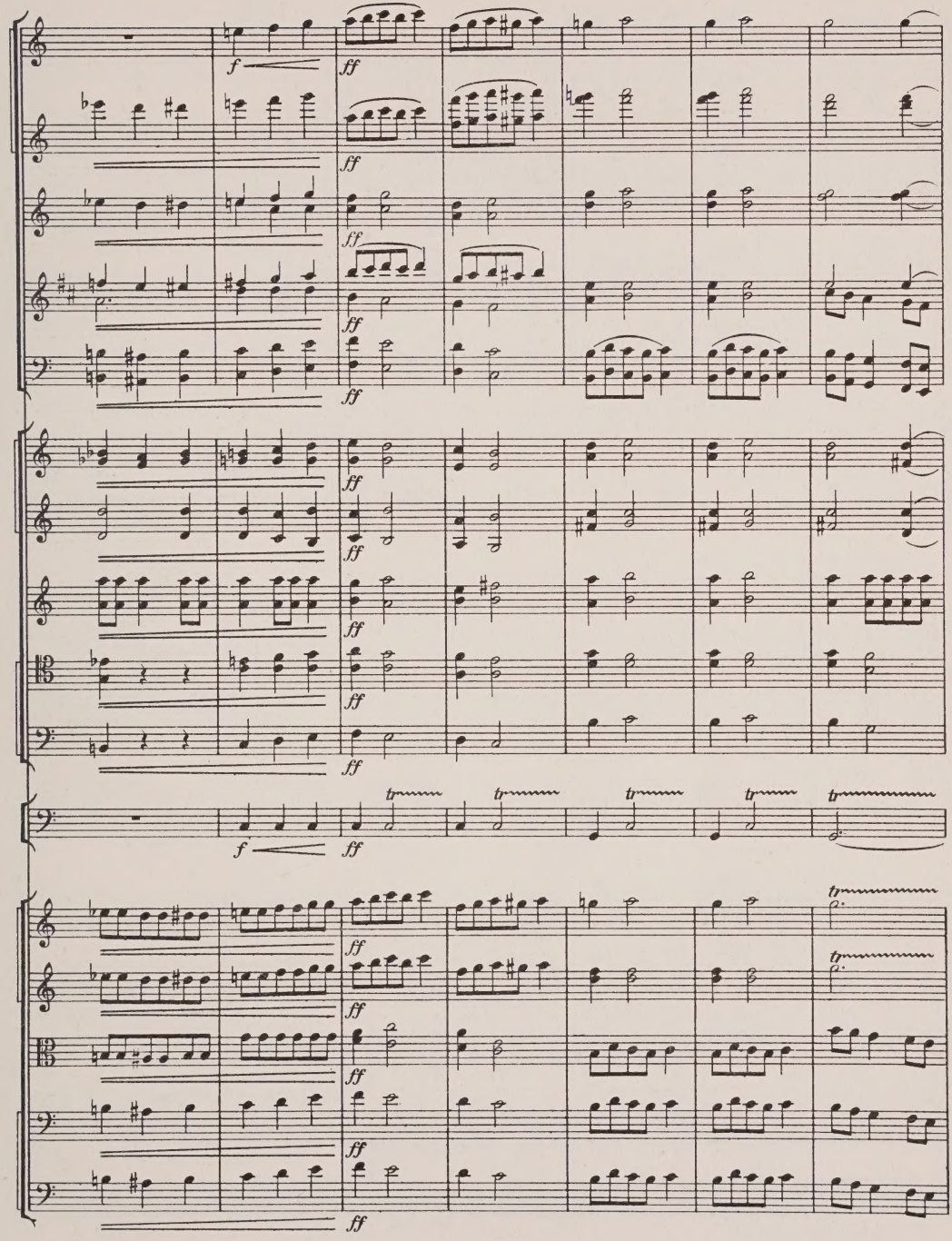
a 2
24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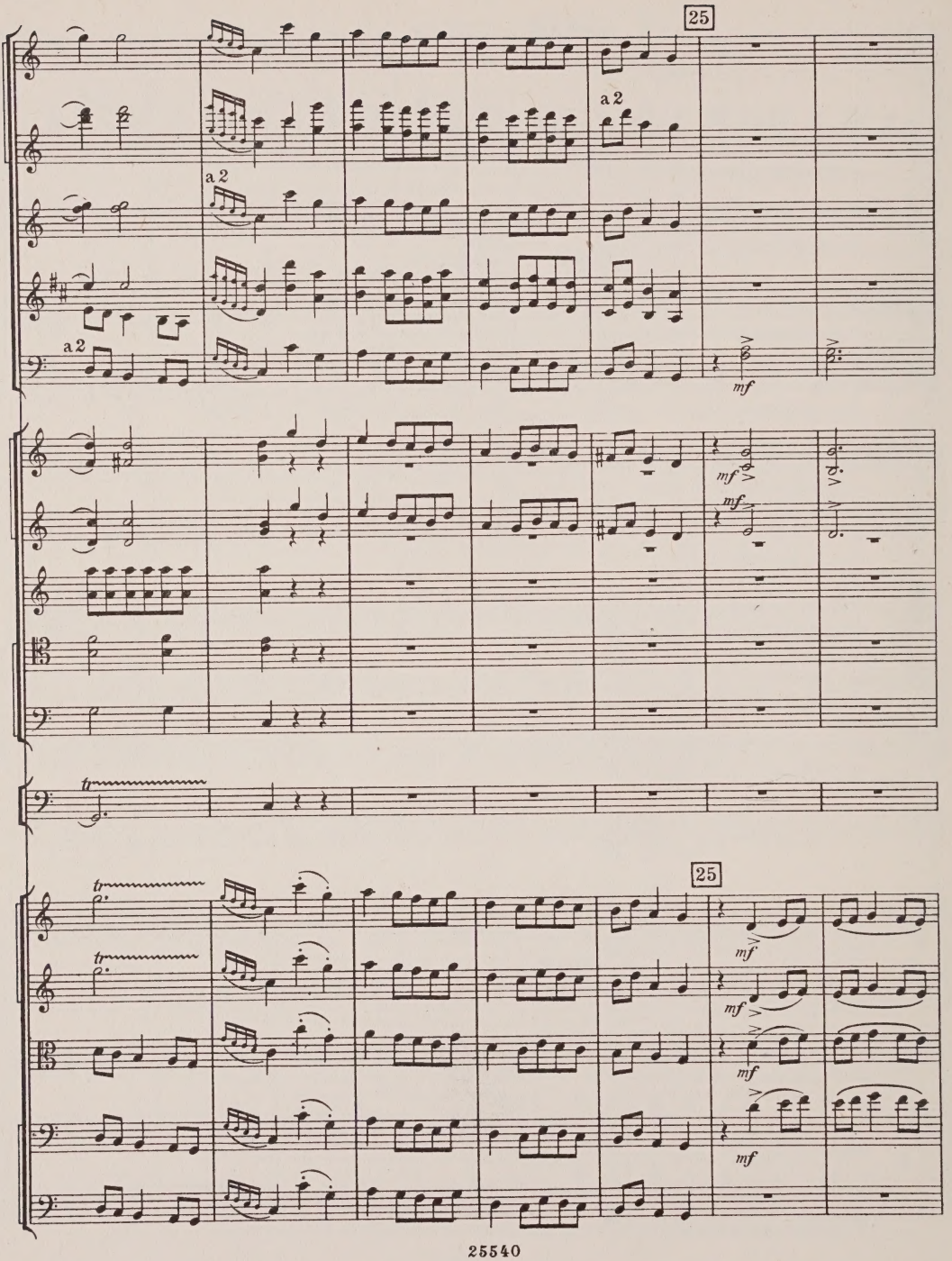
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a 2
a 2
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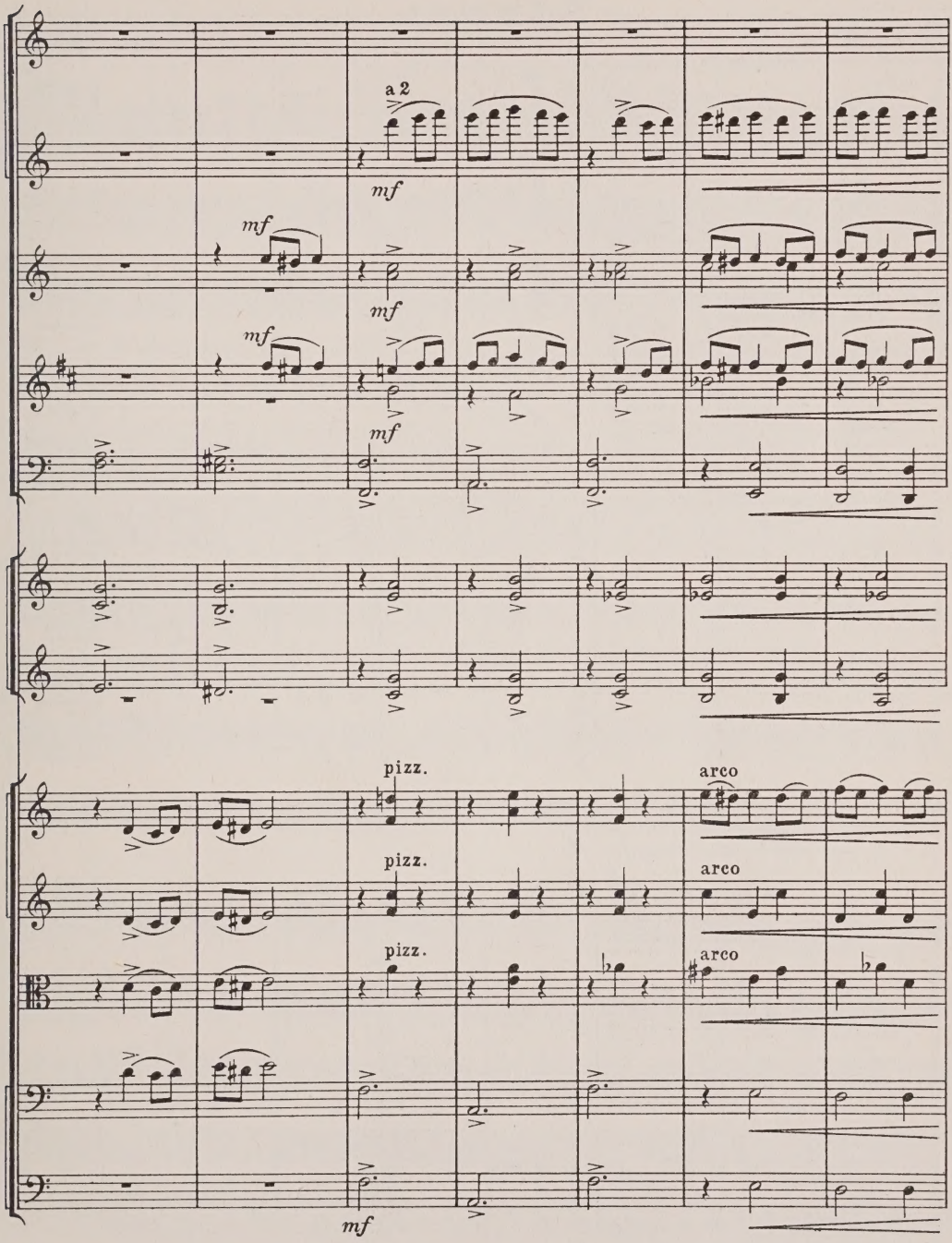
mf
mf
tr
tr
25
mf
mf
mf
mf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mf
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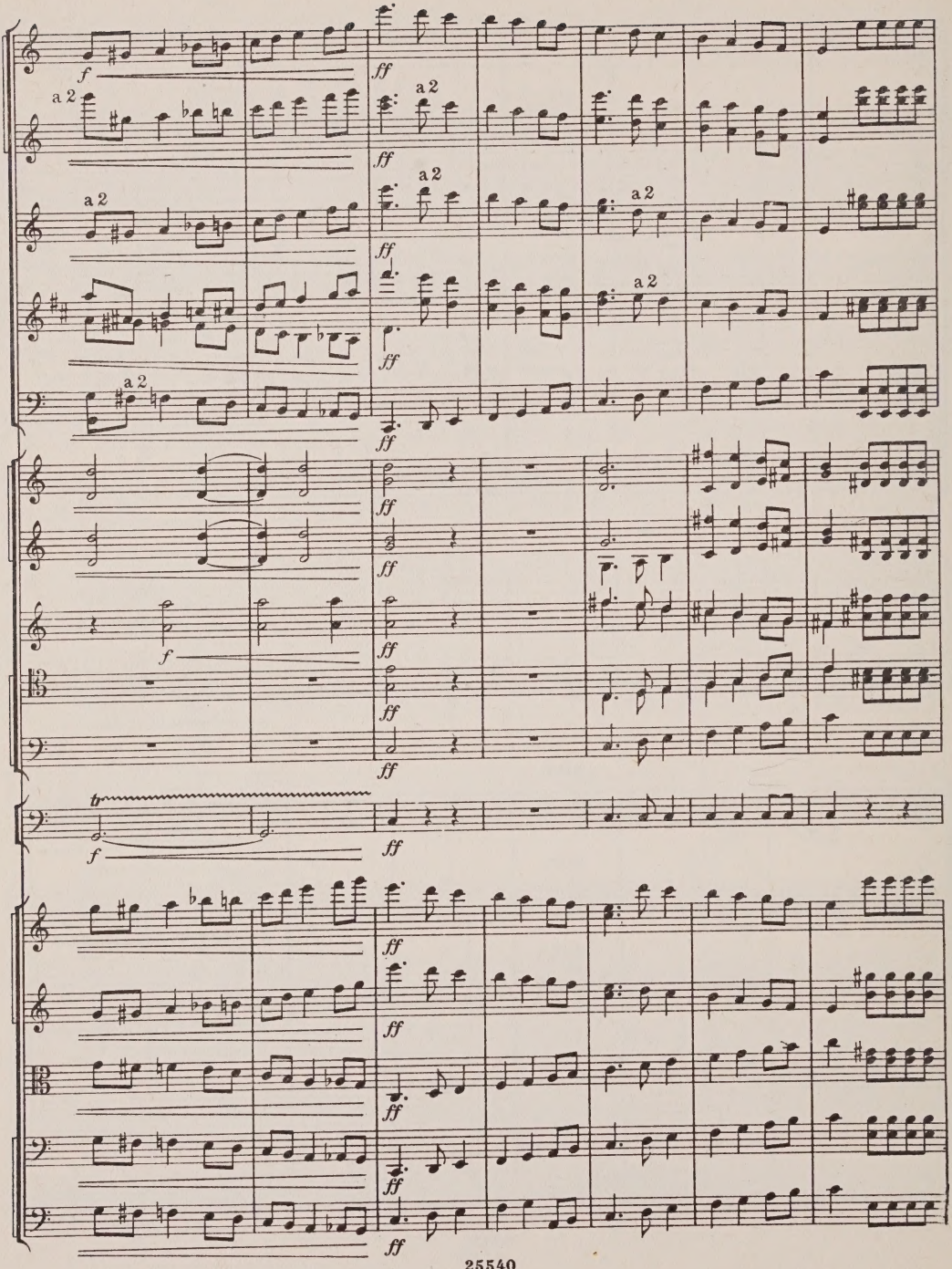
pizz.
pizz.
arco
arco
arco
mf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a 2
a 2
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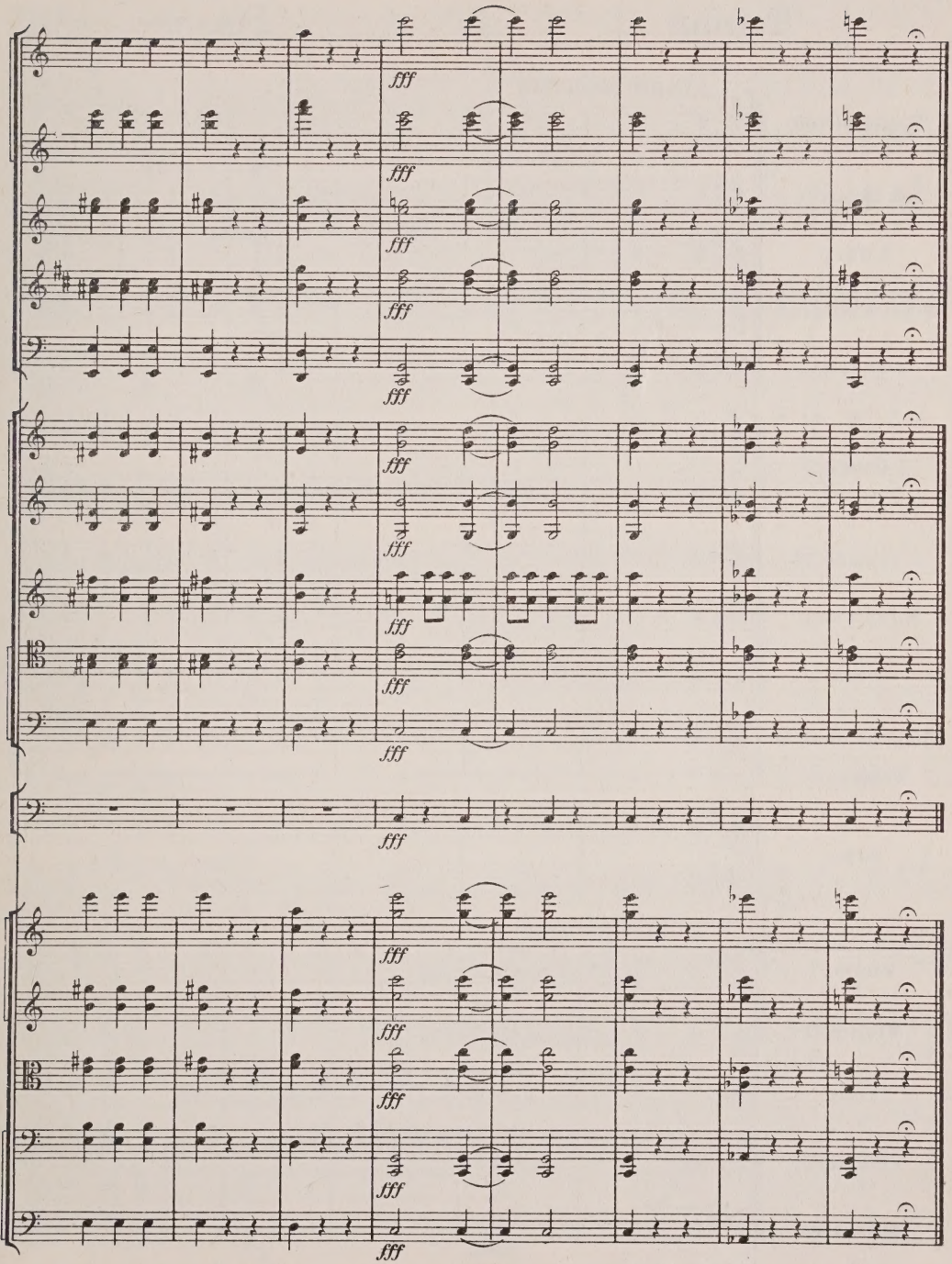
a 2
a 2
a 2
tr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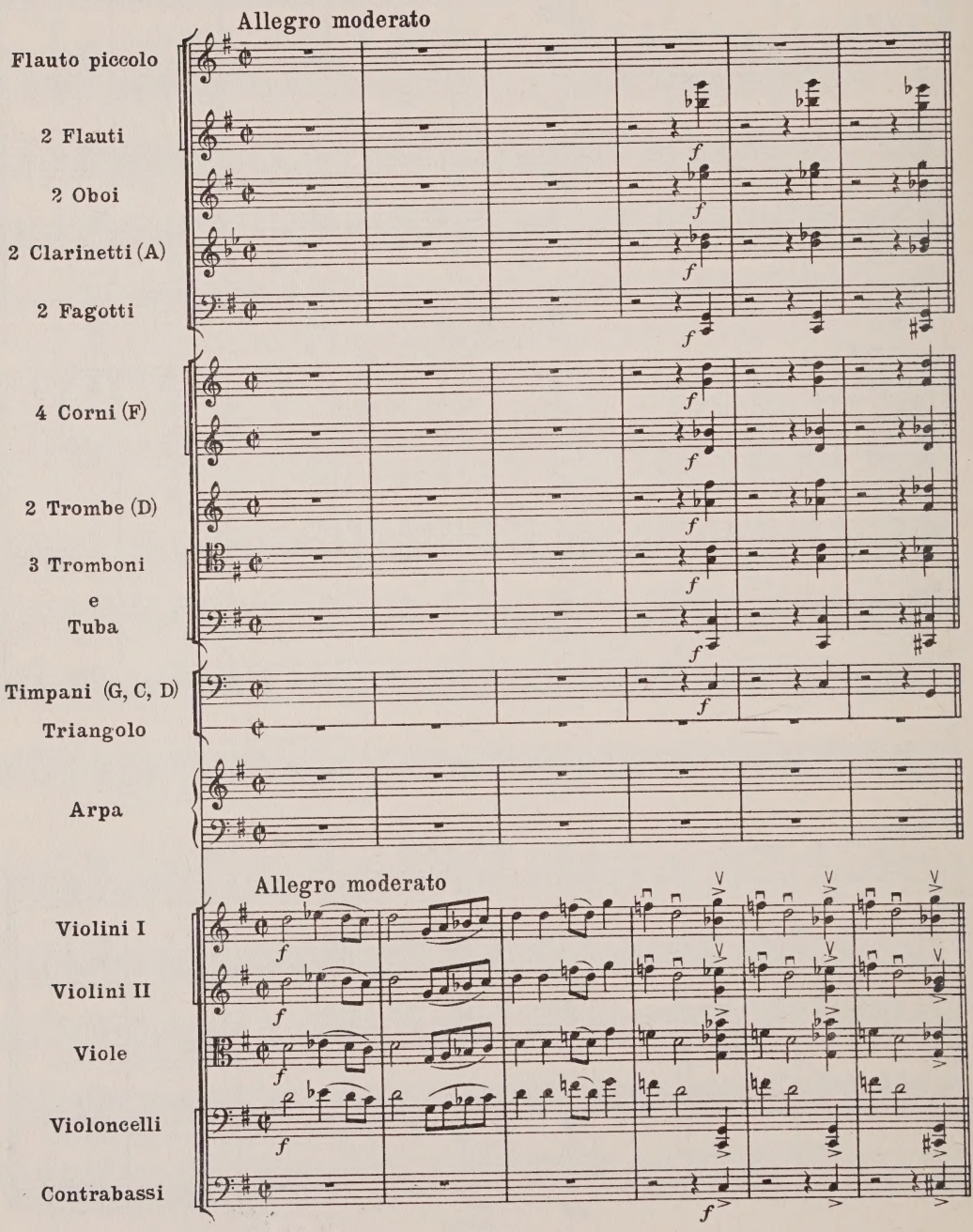
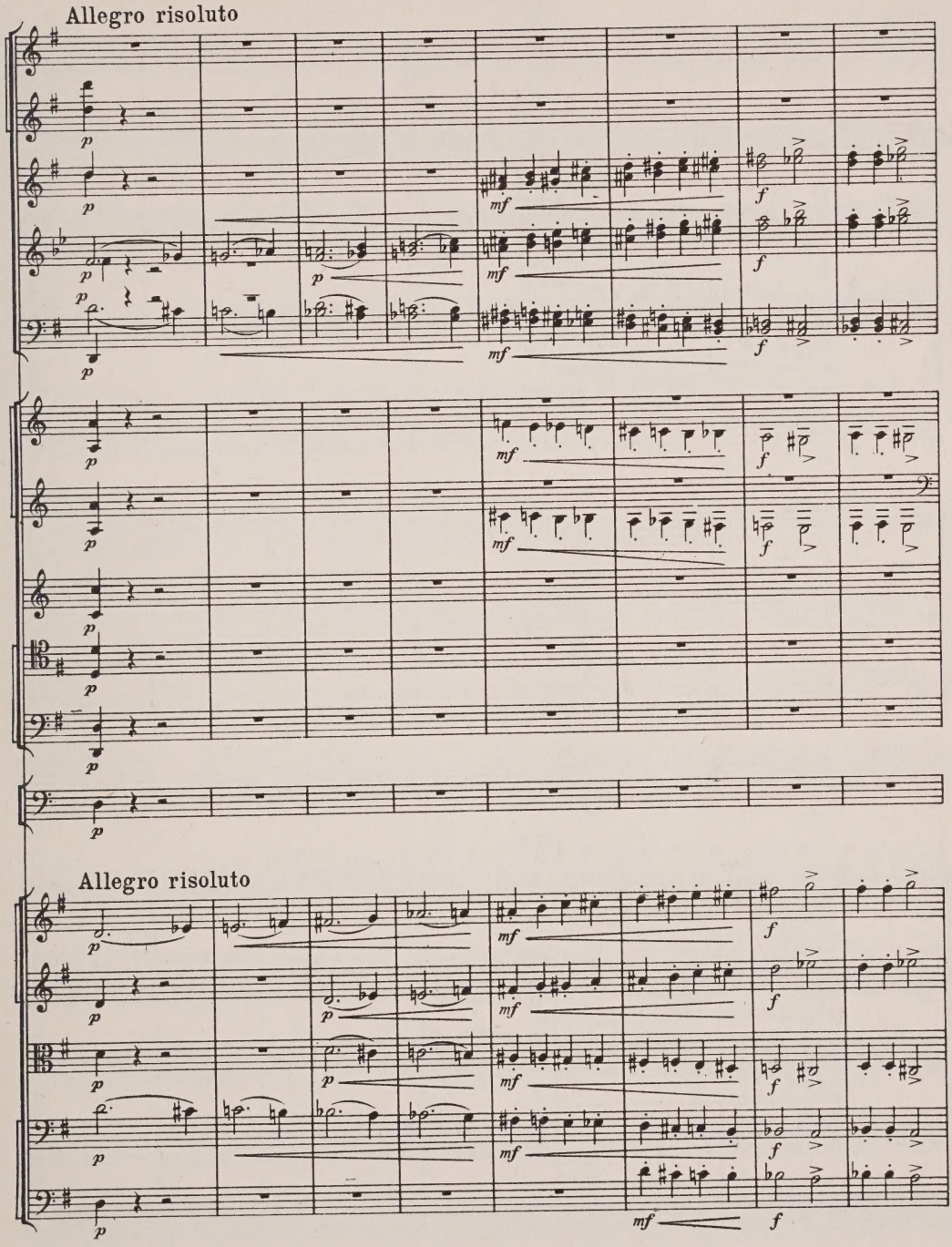
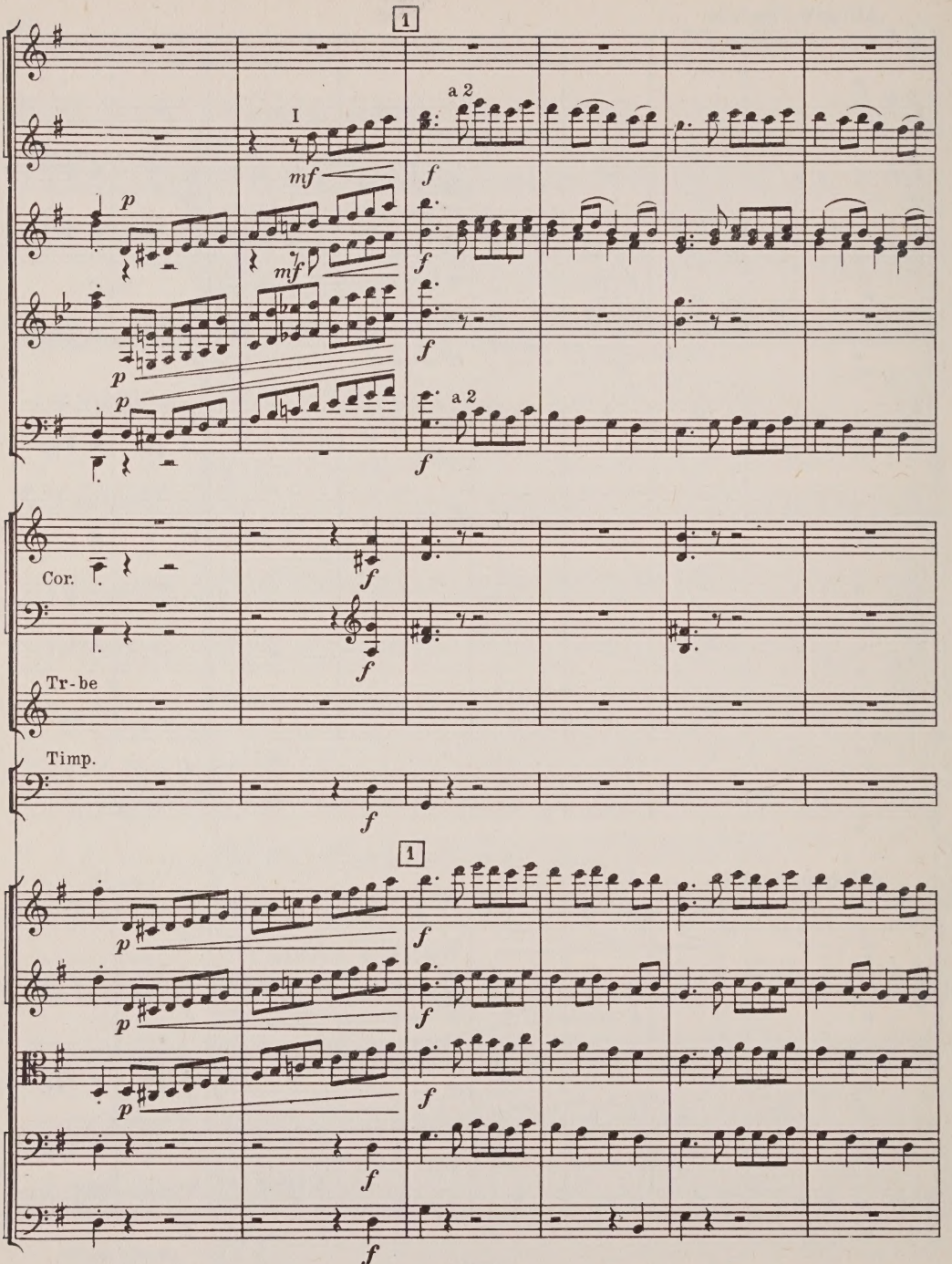
Финал IV Finale




Allegro risoluto
Allegro risoluto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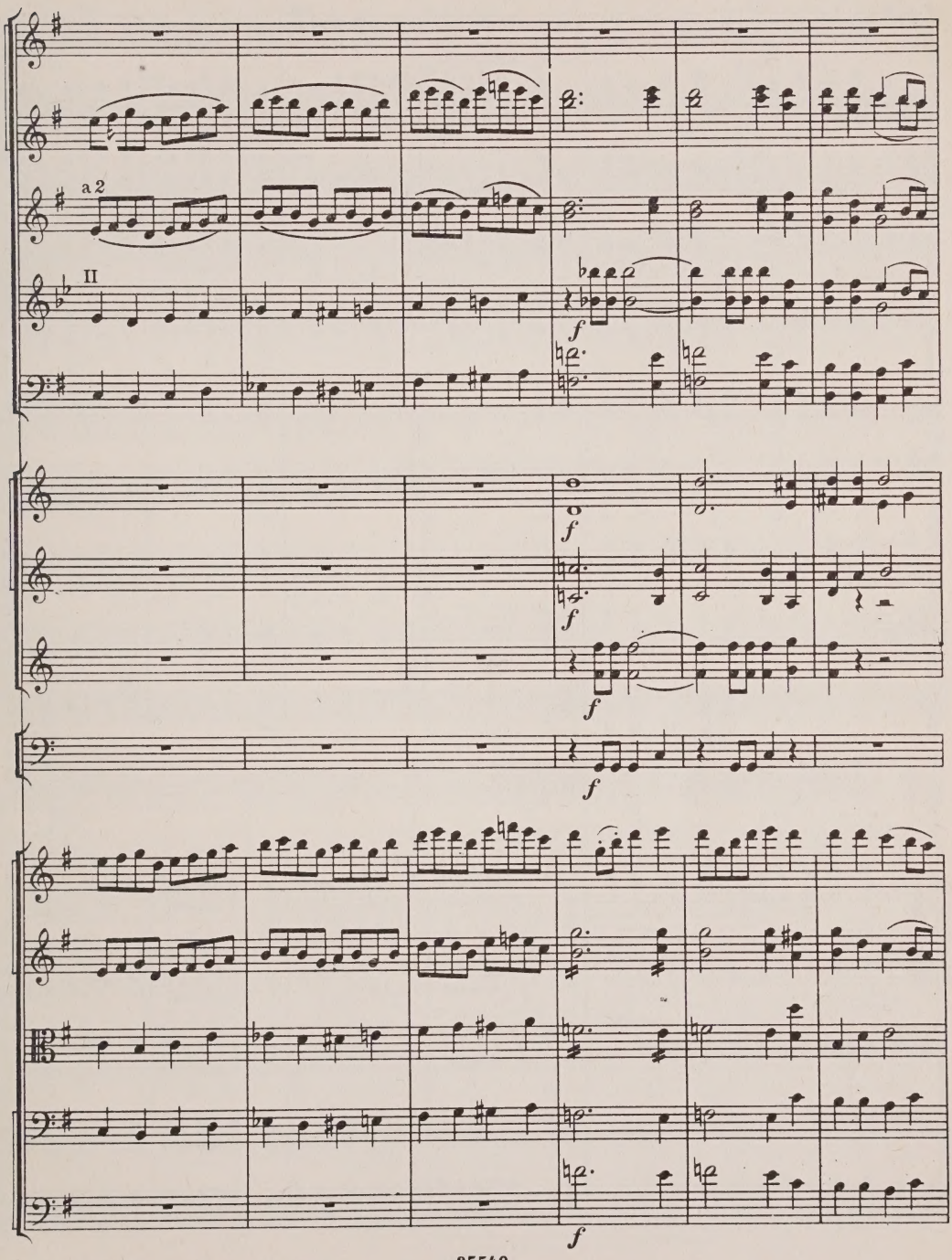
f
p
a 2
Cor.
Tr-be
Timp.
1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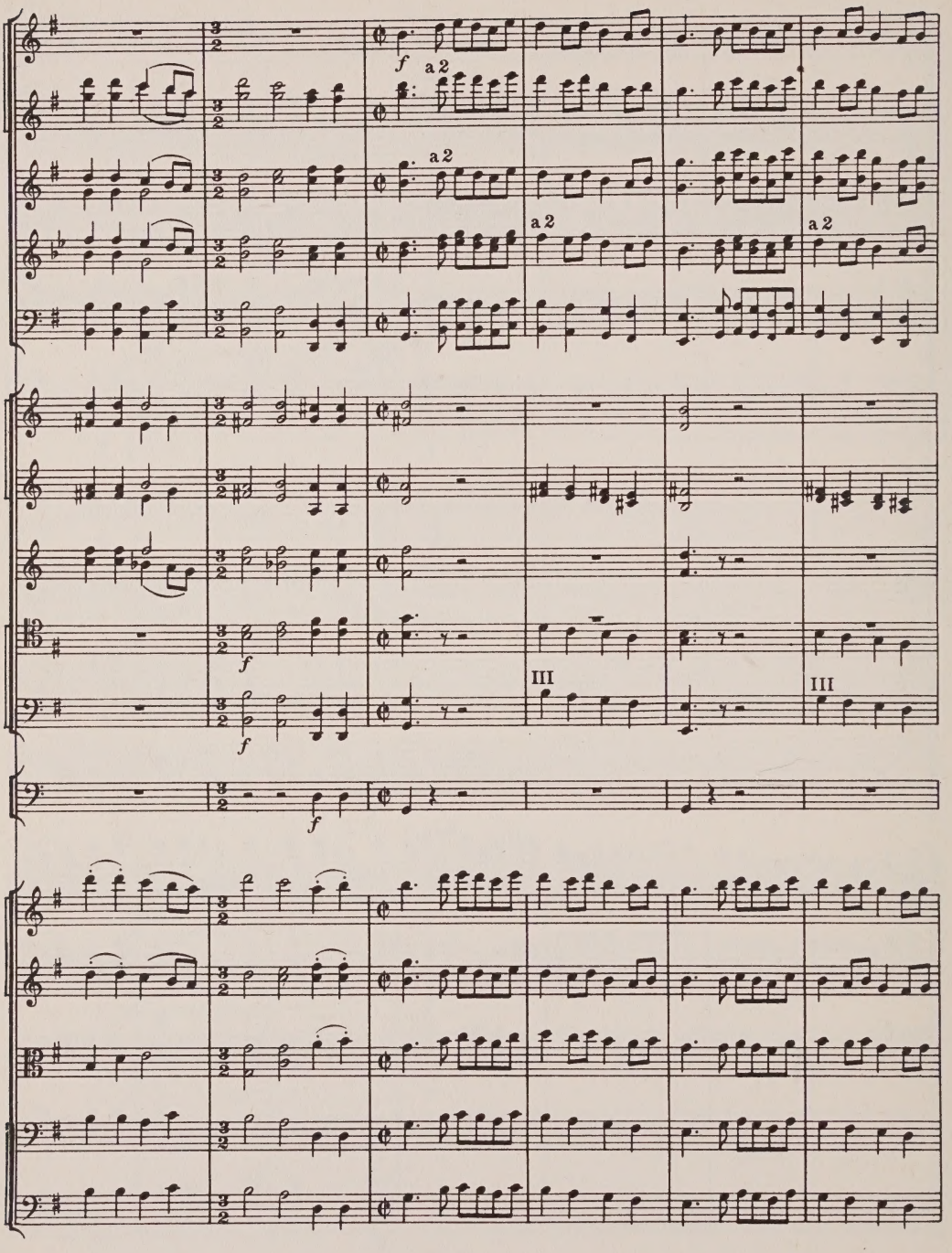
f
f
f
f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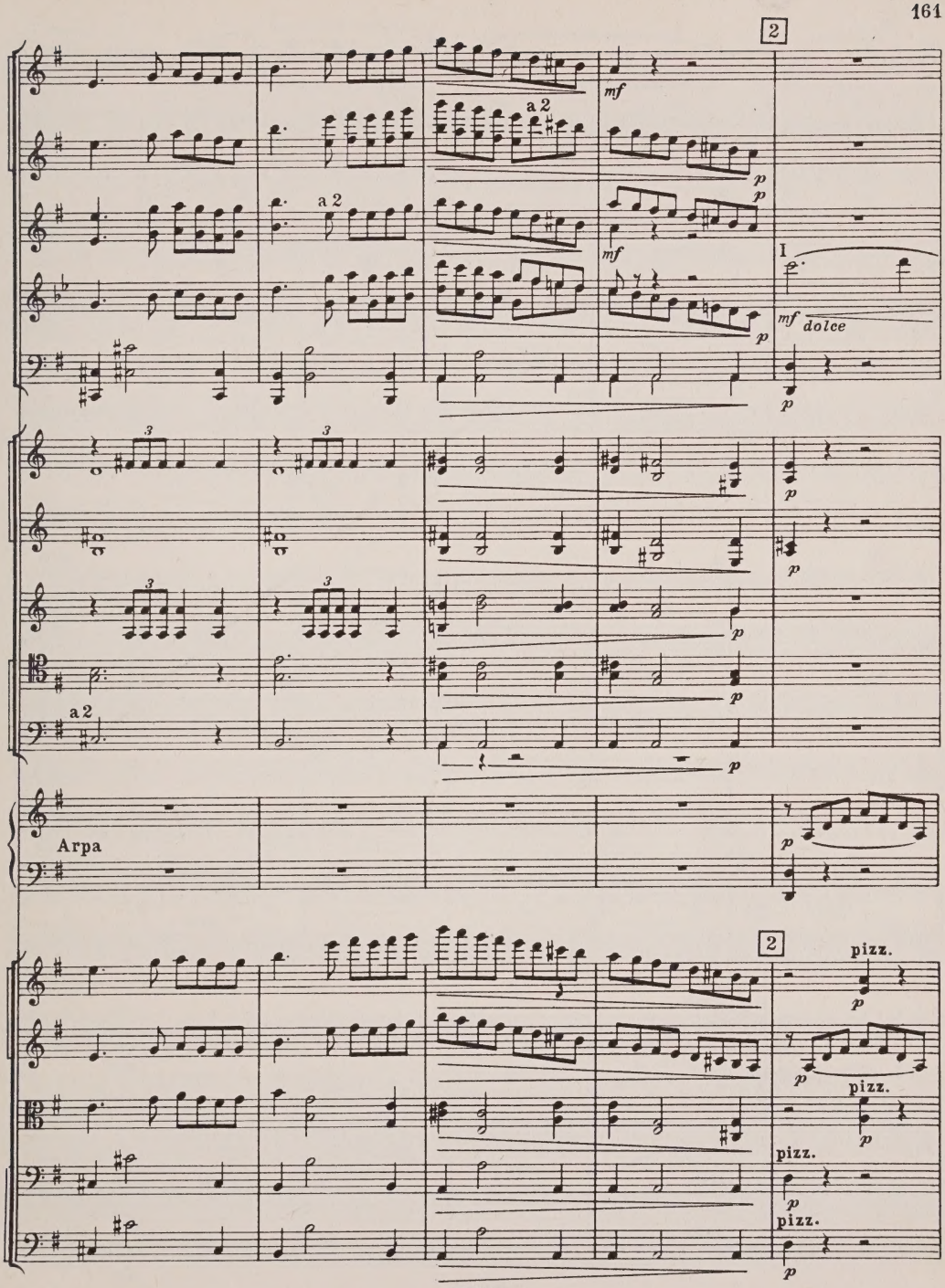
a 2
a 2
a 2
III
III


2
a 2
mf
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a 2
mf
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3
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p
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a 2
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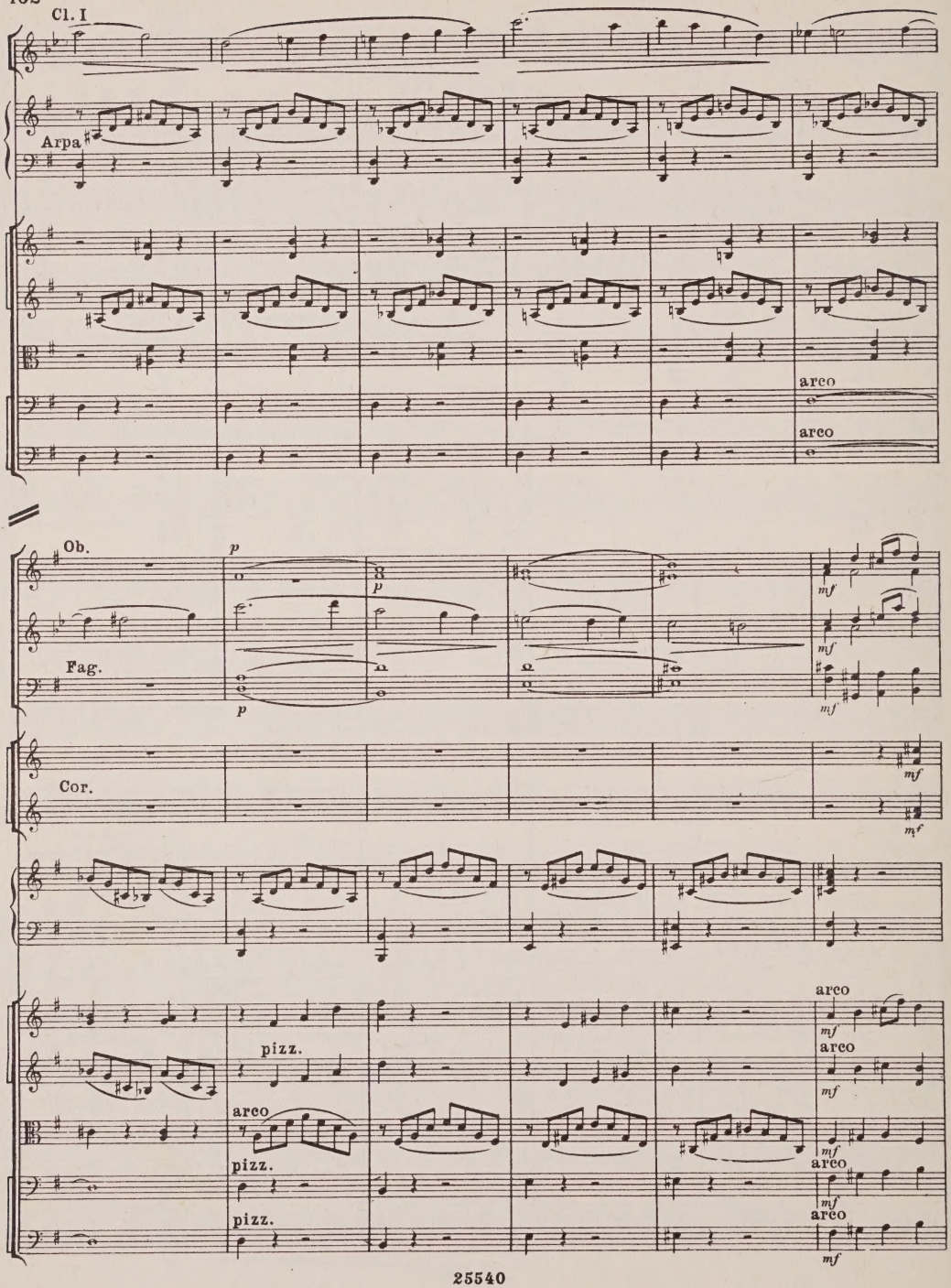
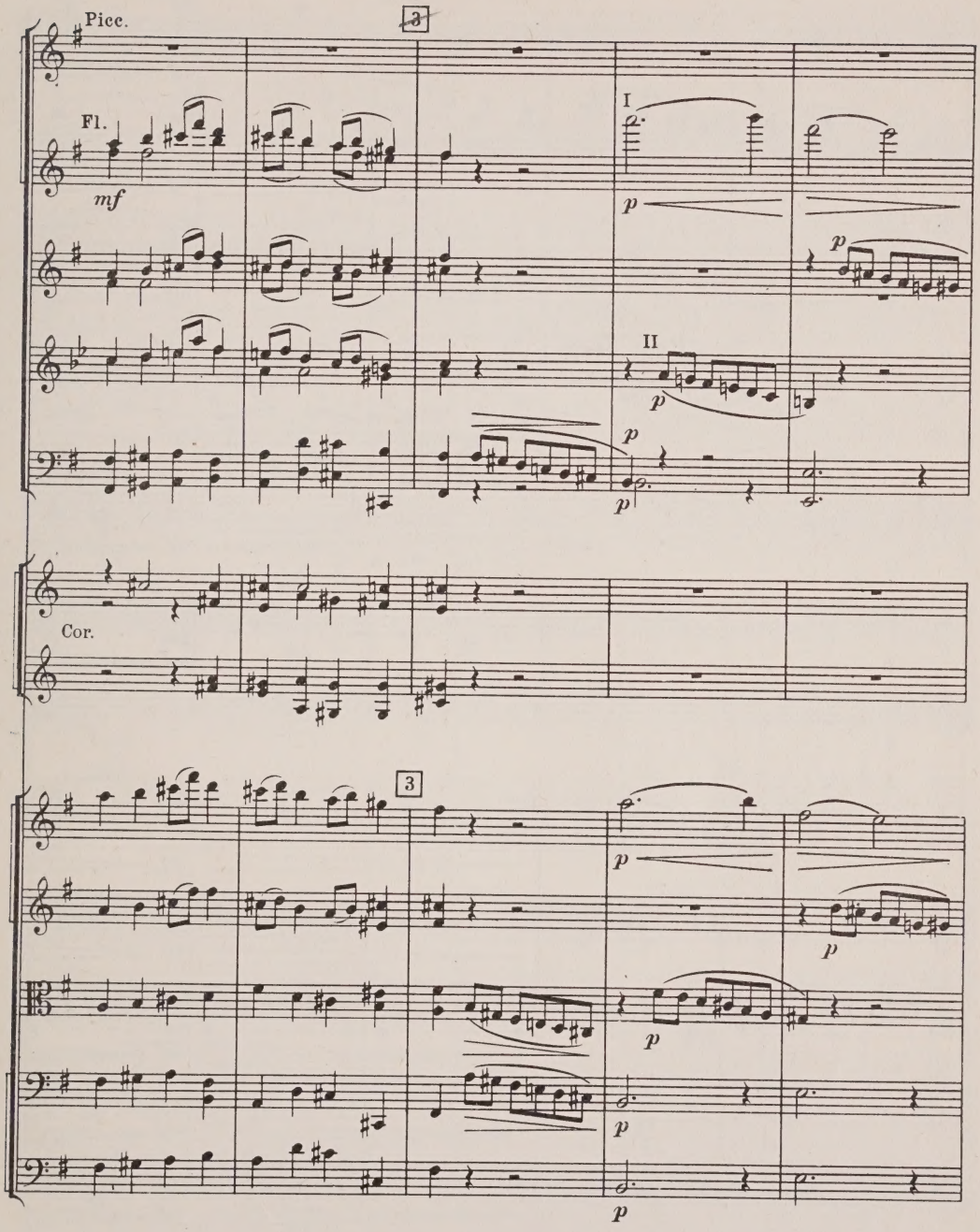
p
pizz.
pizz.
p
pizz.
p


Cl. I
Arpa
arco
arco
Ob.
Fag.
Cor.
pizz.
arco
pizz.
pizz.
arco
arco
arco
arco


Picc.
3
Fl.
mf
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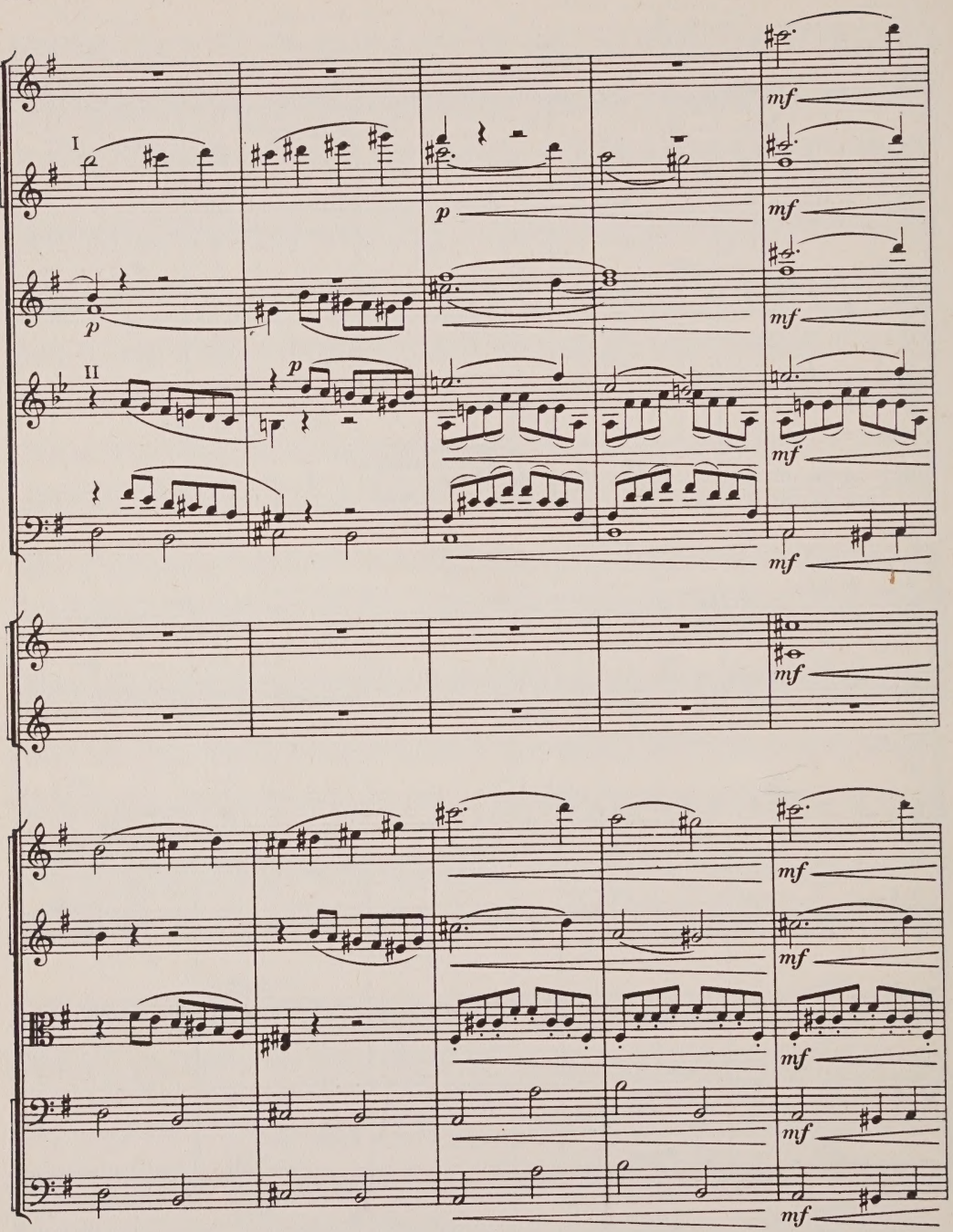
II
p
Cor.
3
p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II
p
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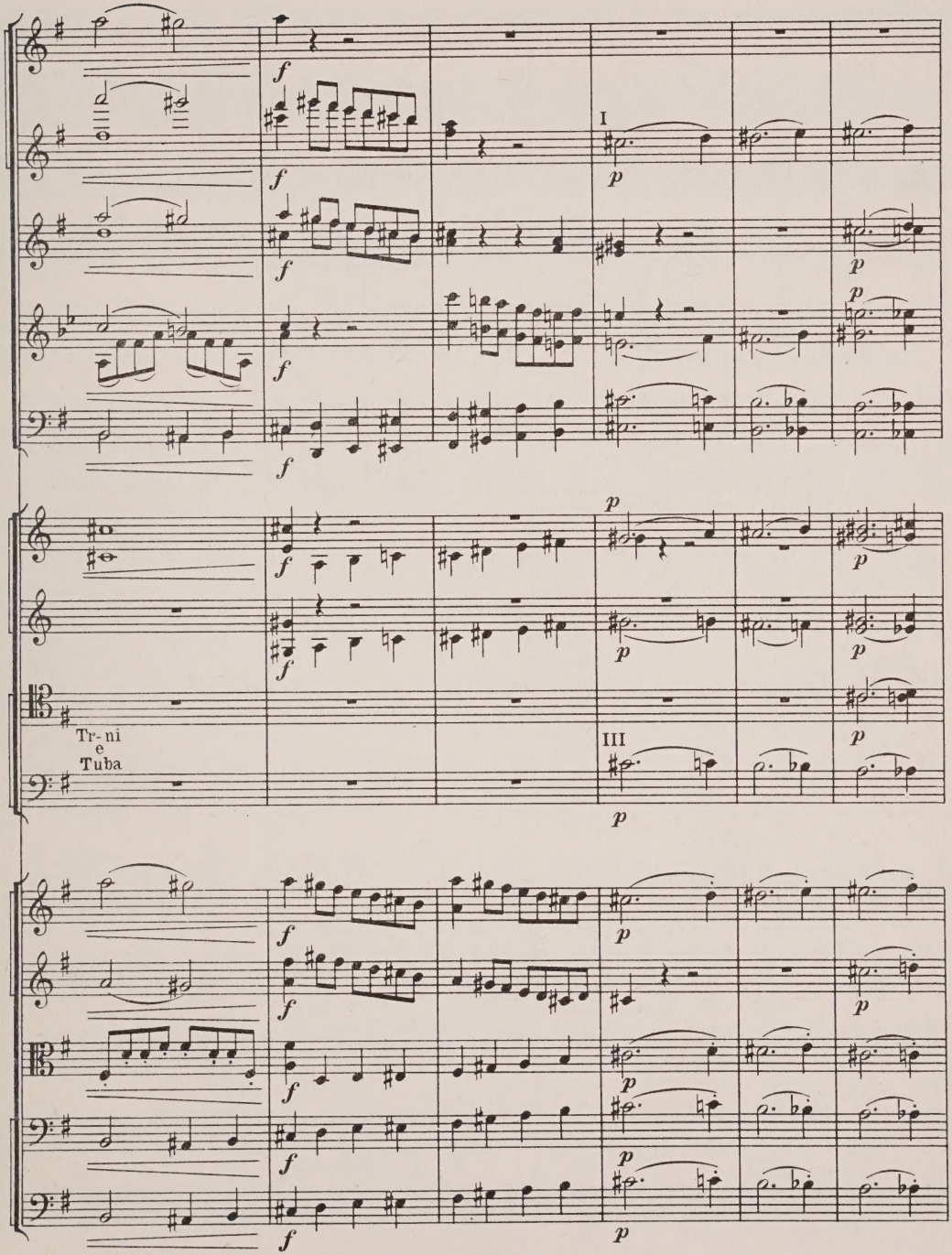
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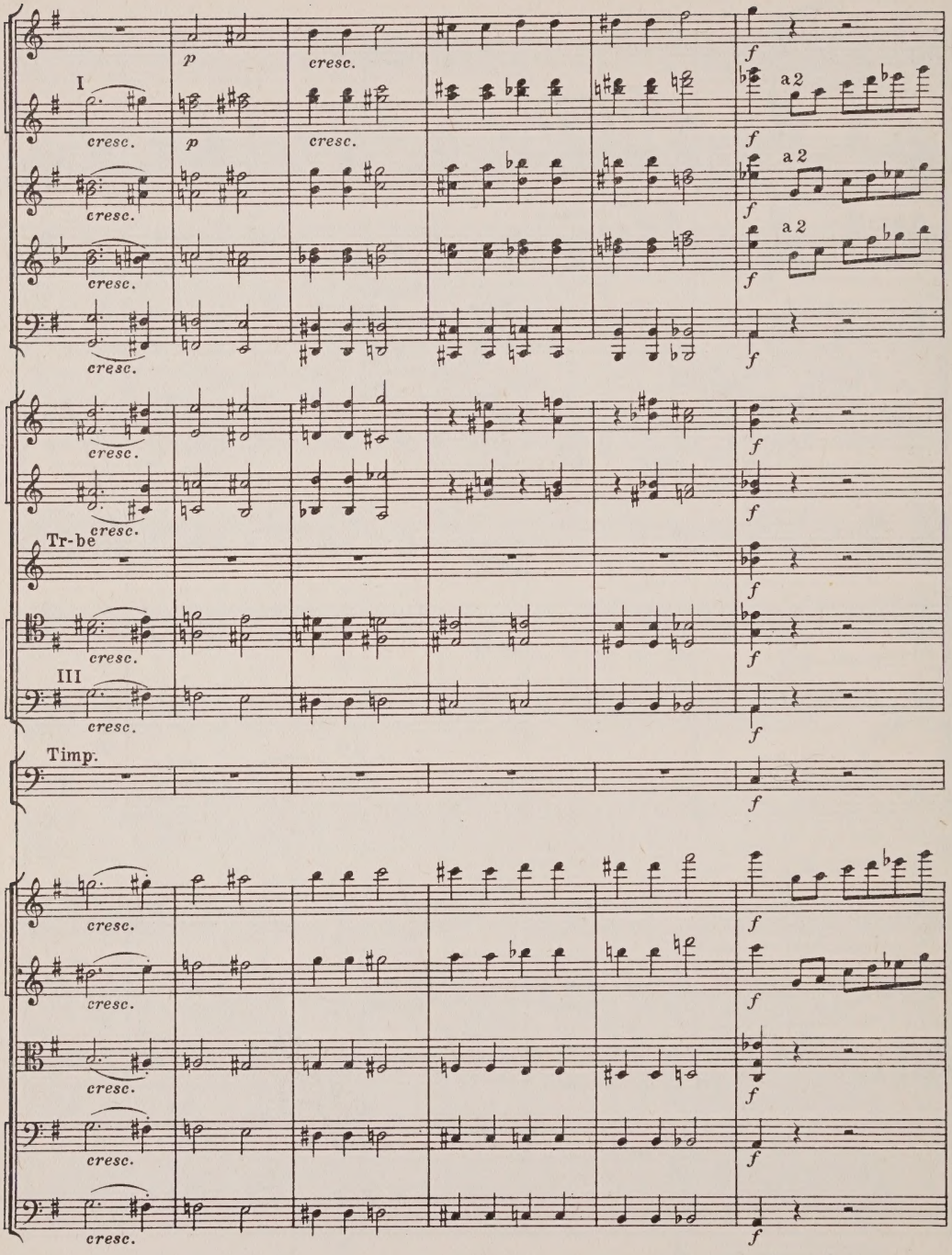
e
Tuba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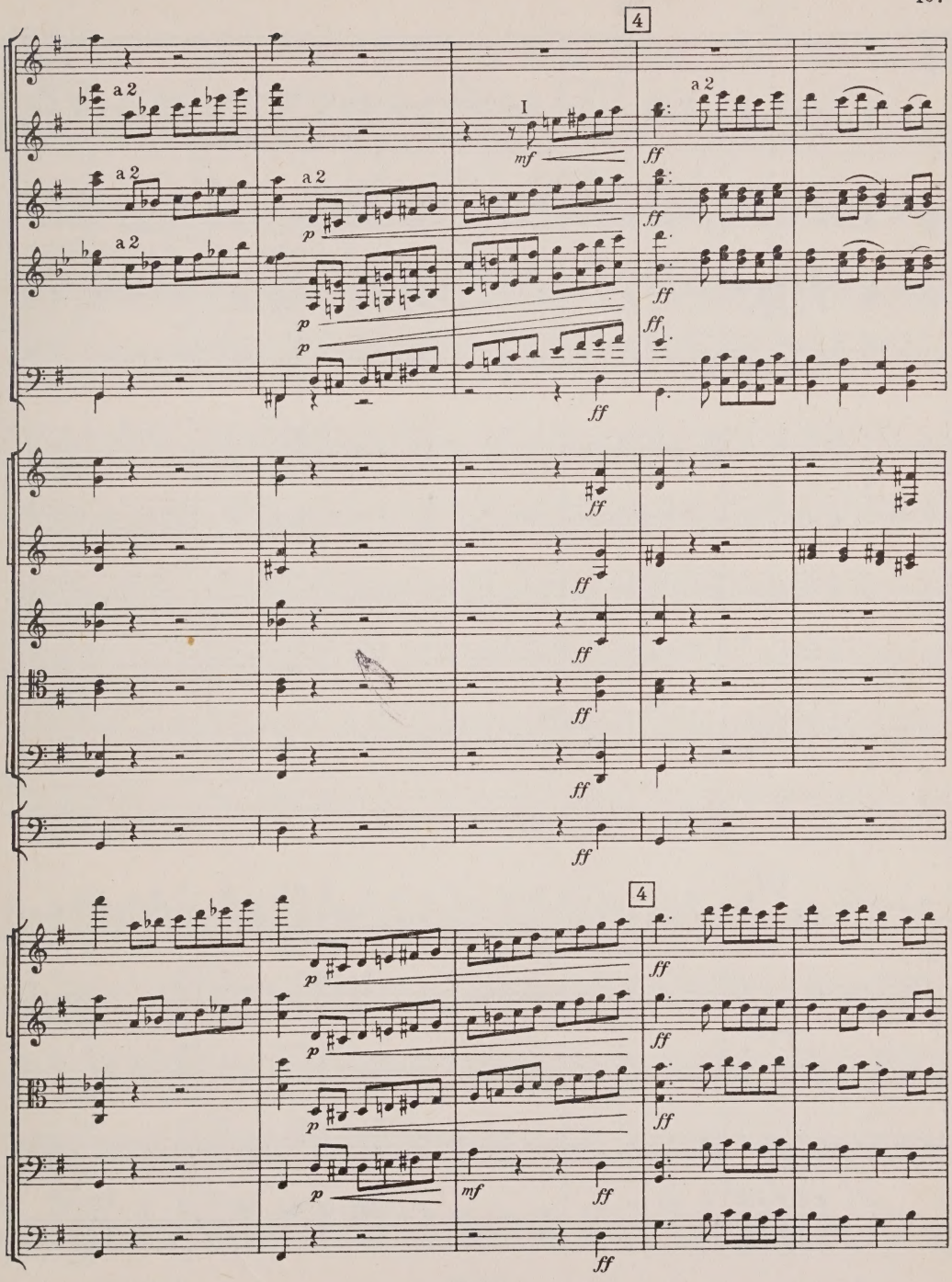
III
Tr-be
Timp.
a 2
a 2
a 2
cresc.
p
f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ff
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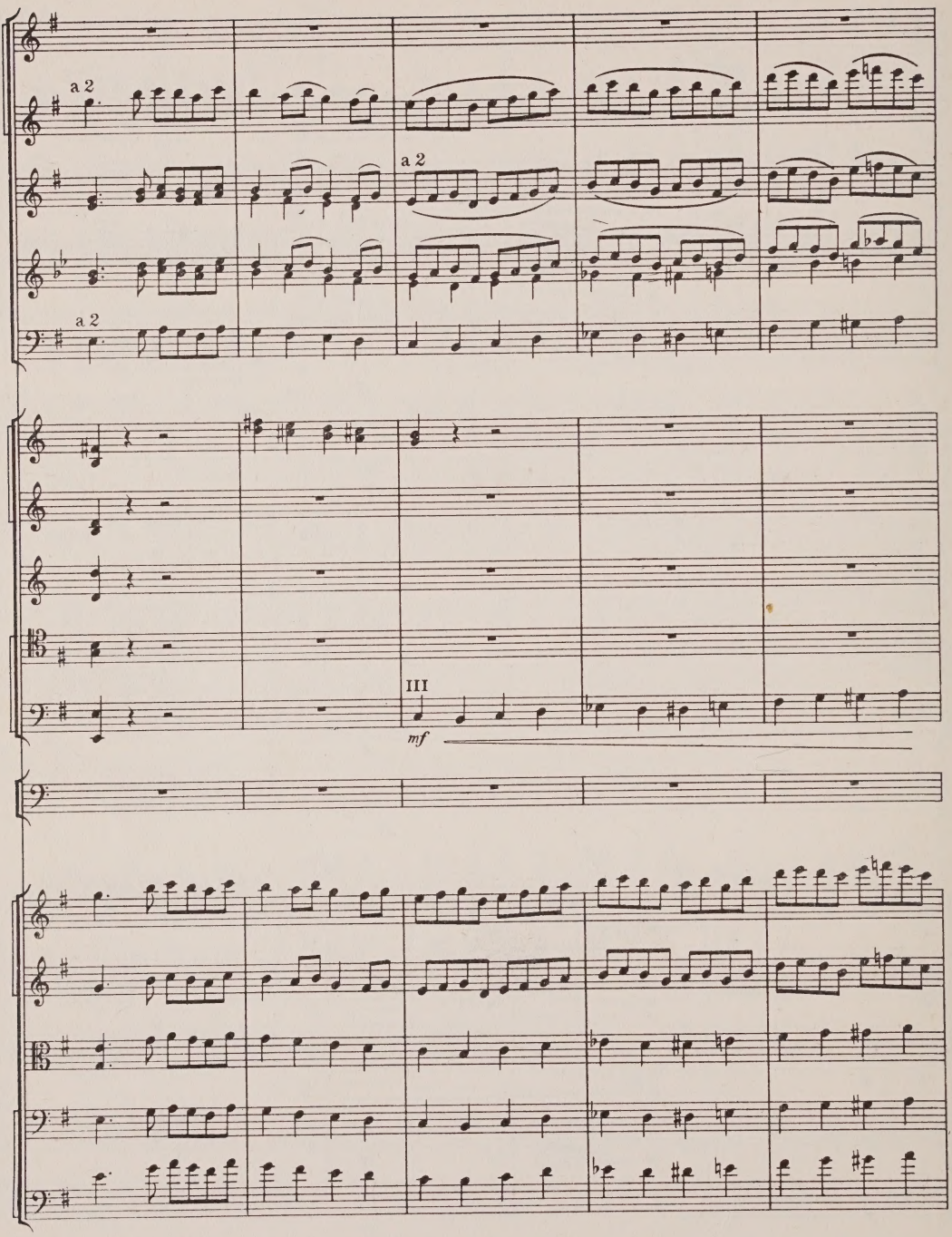
4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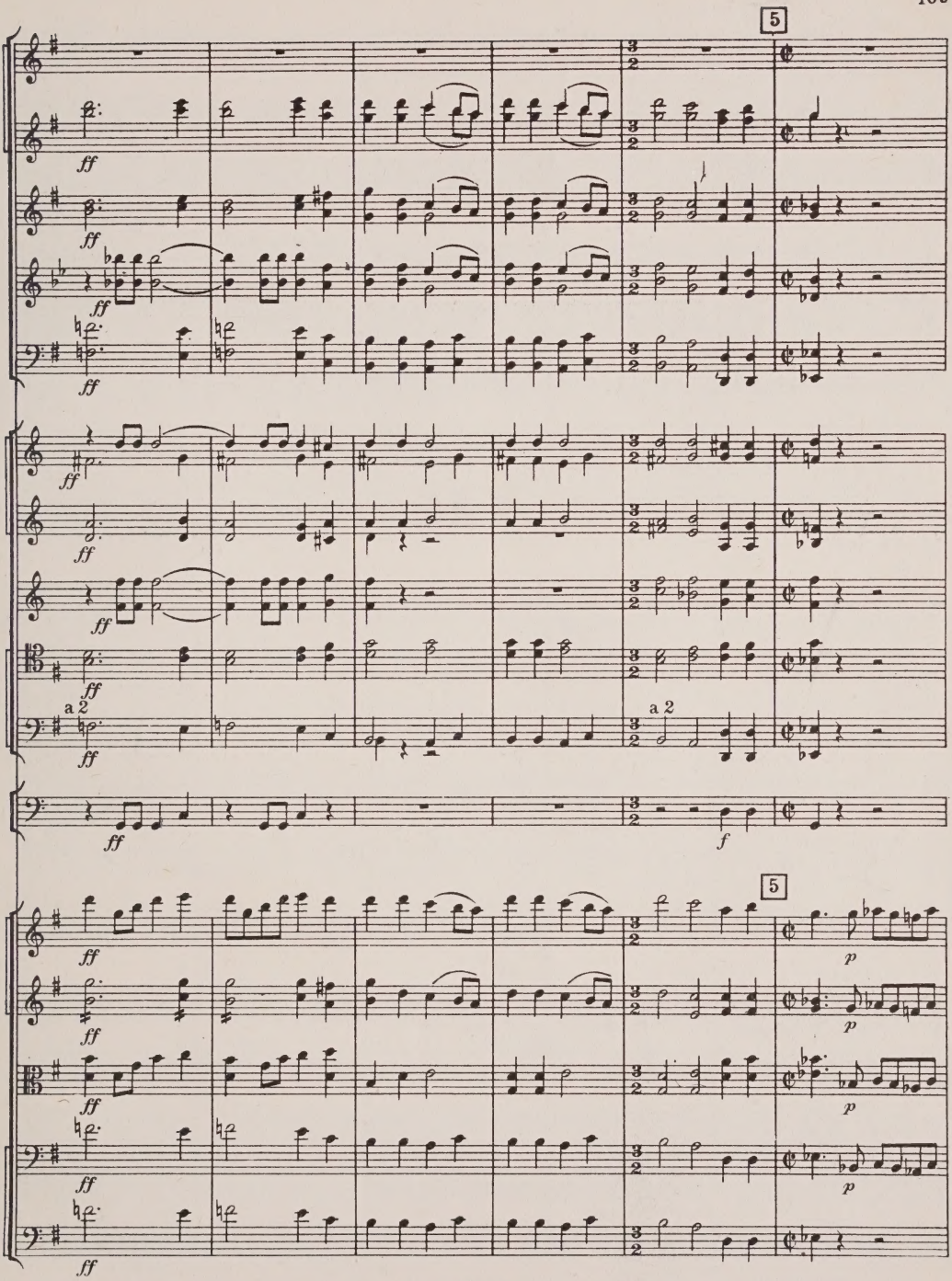
a 2
a 2
III
mf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ff
a 2
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5
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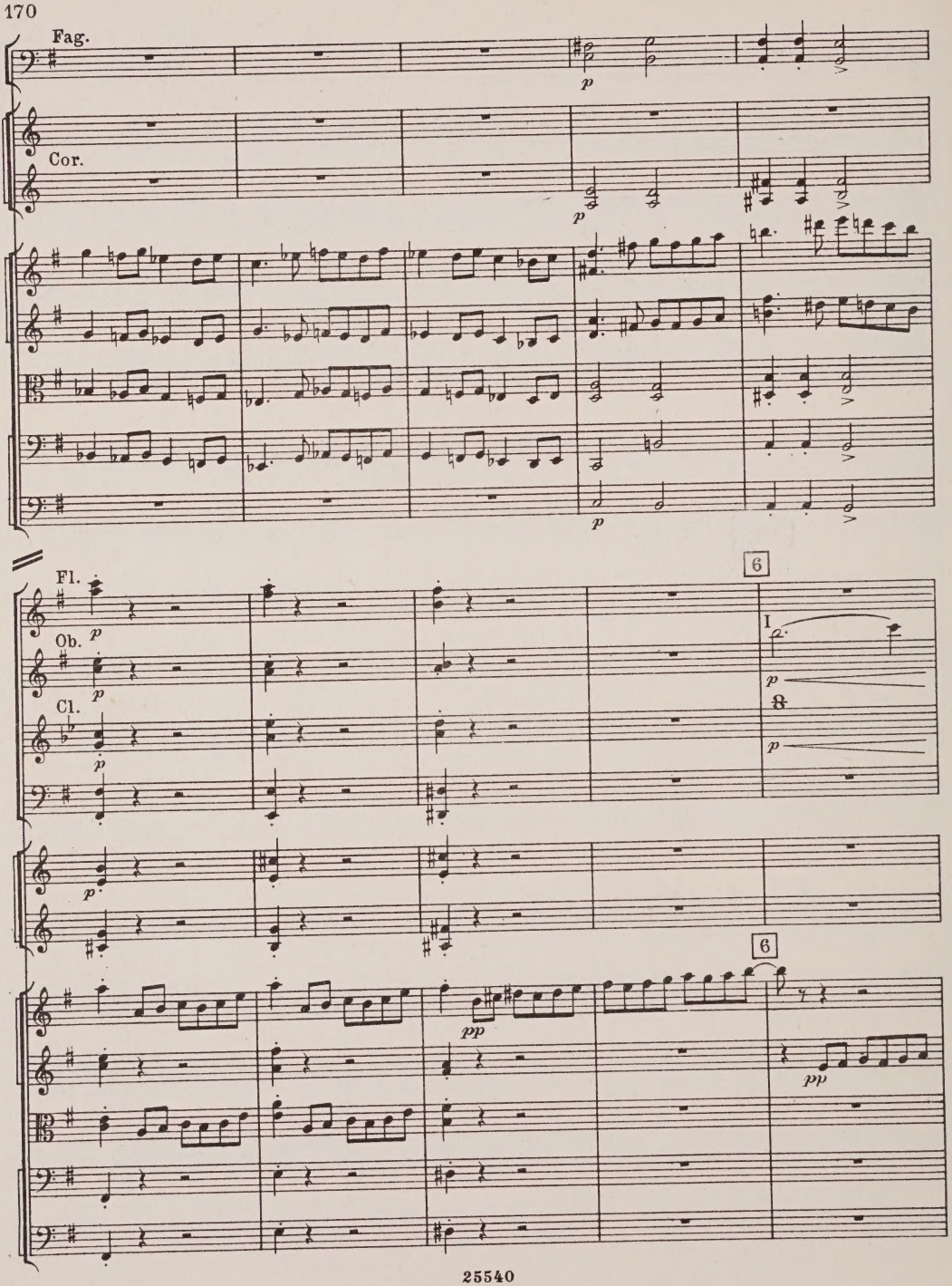
Fag.
Cor.
Fl.
Ob.
Cl.
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6
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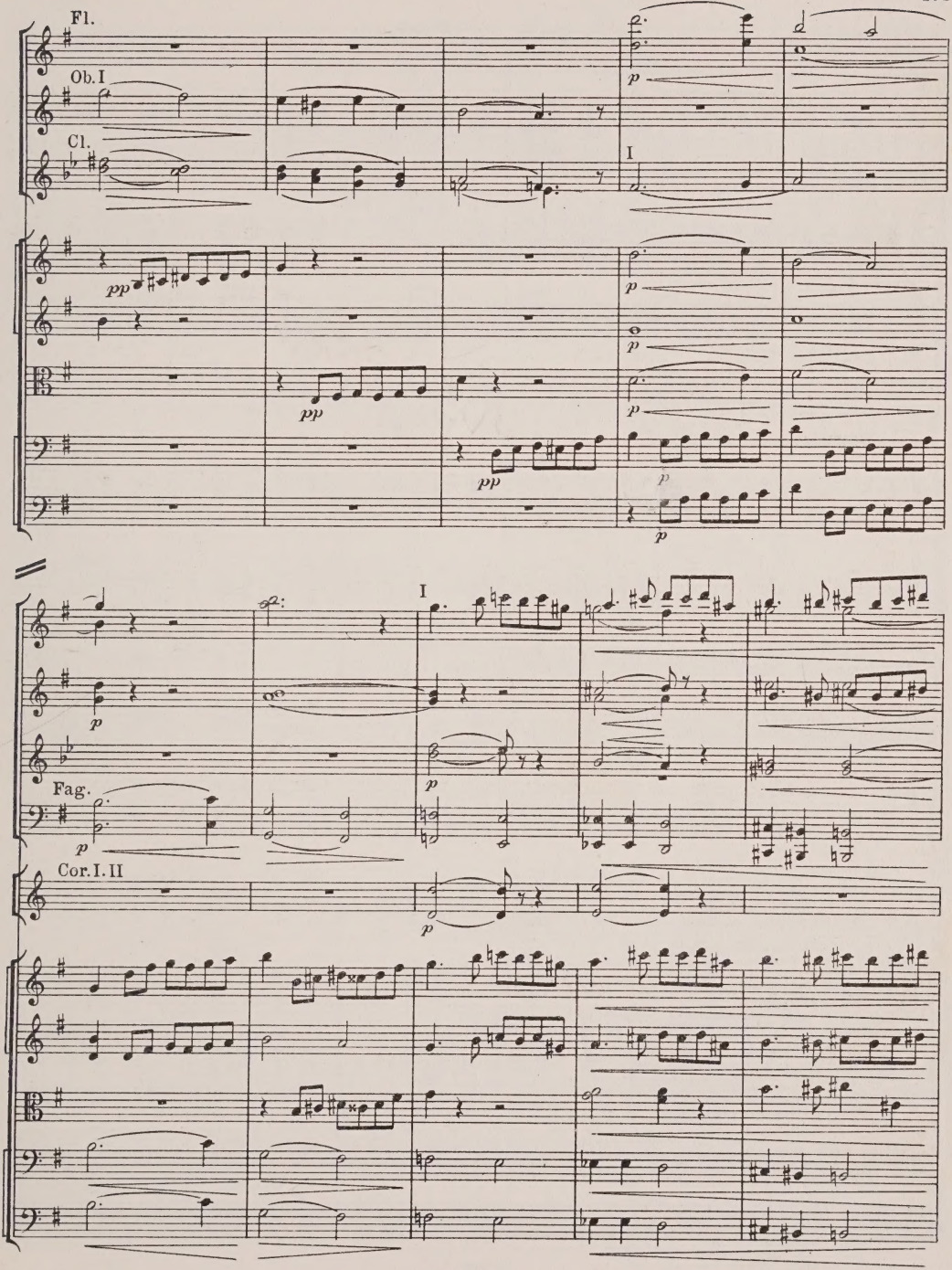
8
pp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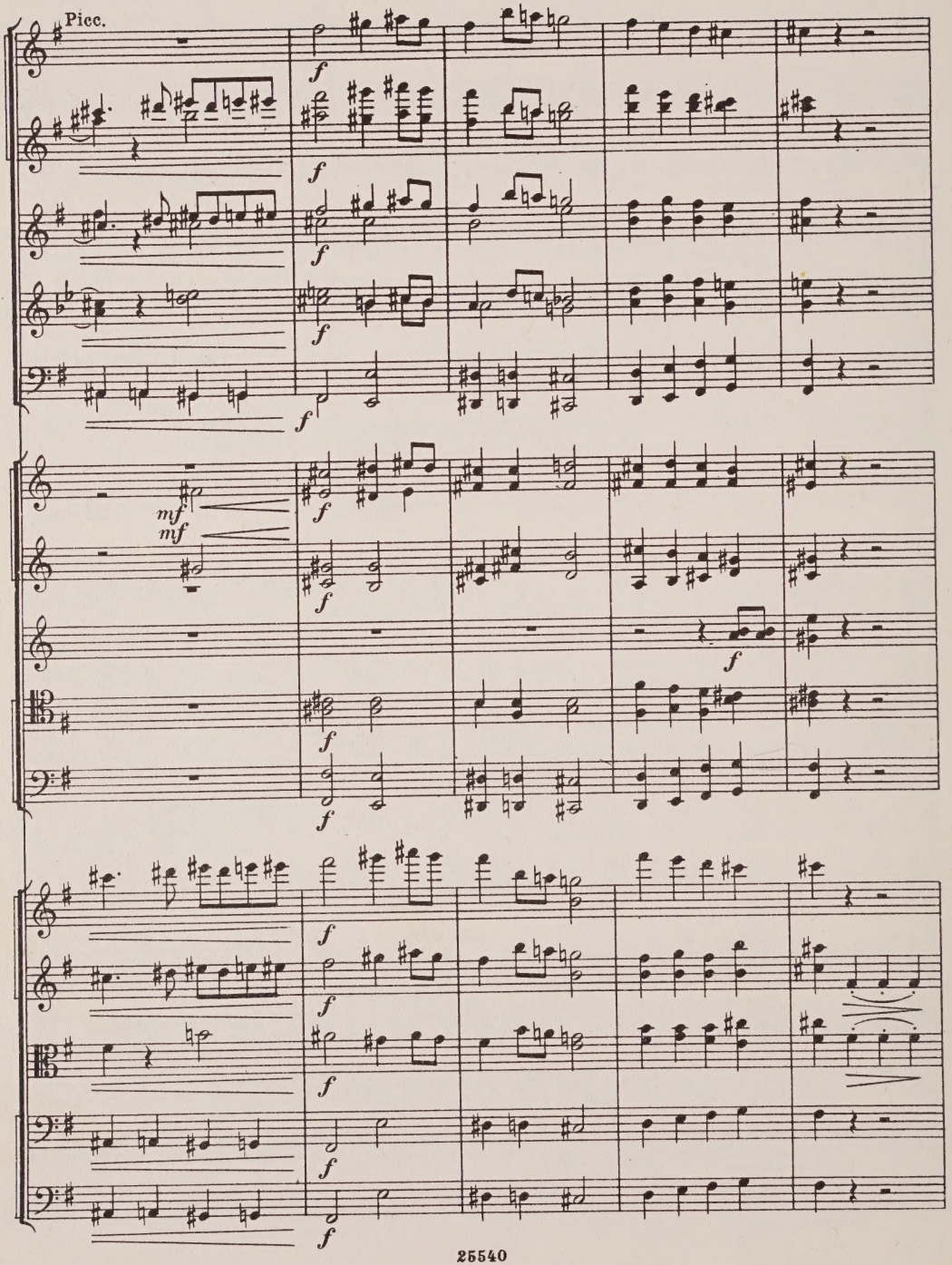
Ob.I
Cl.
I
pp
p
Fag.
Cor.I.II


Picc.
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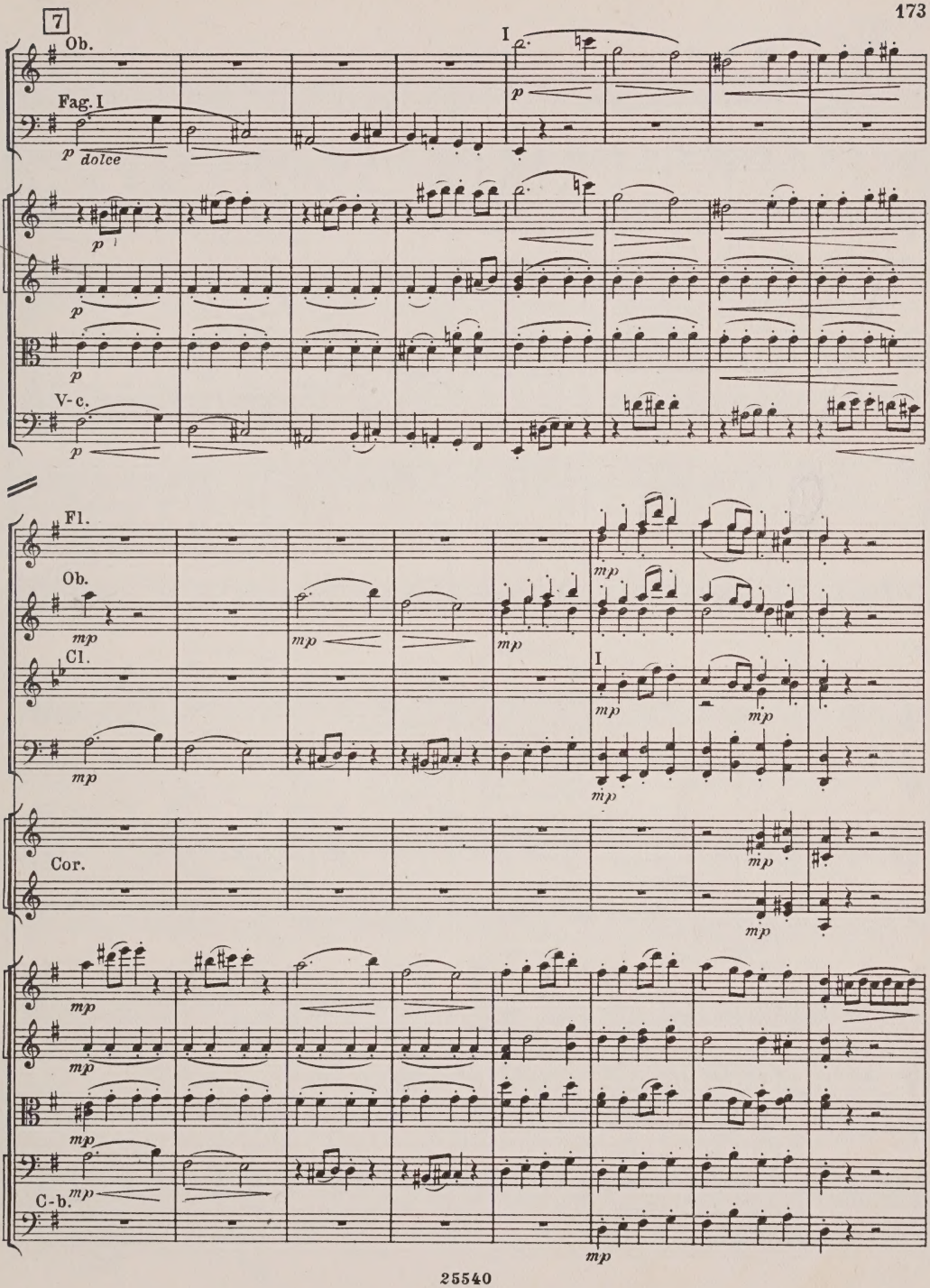
mf
mf


7
Ob.
Fag. I
p dolce
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p
p
V-c.
p
Fl.
Ob.
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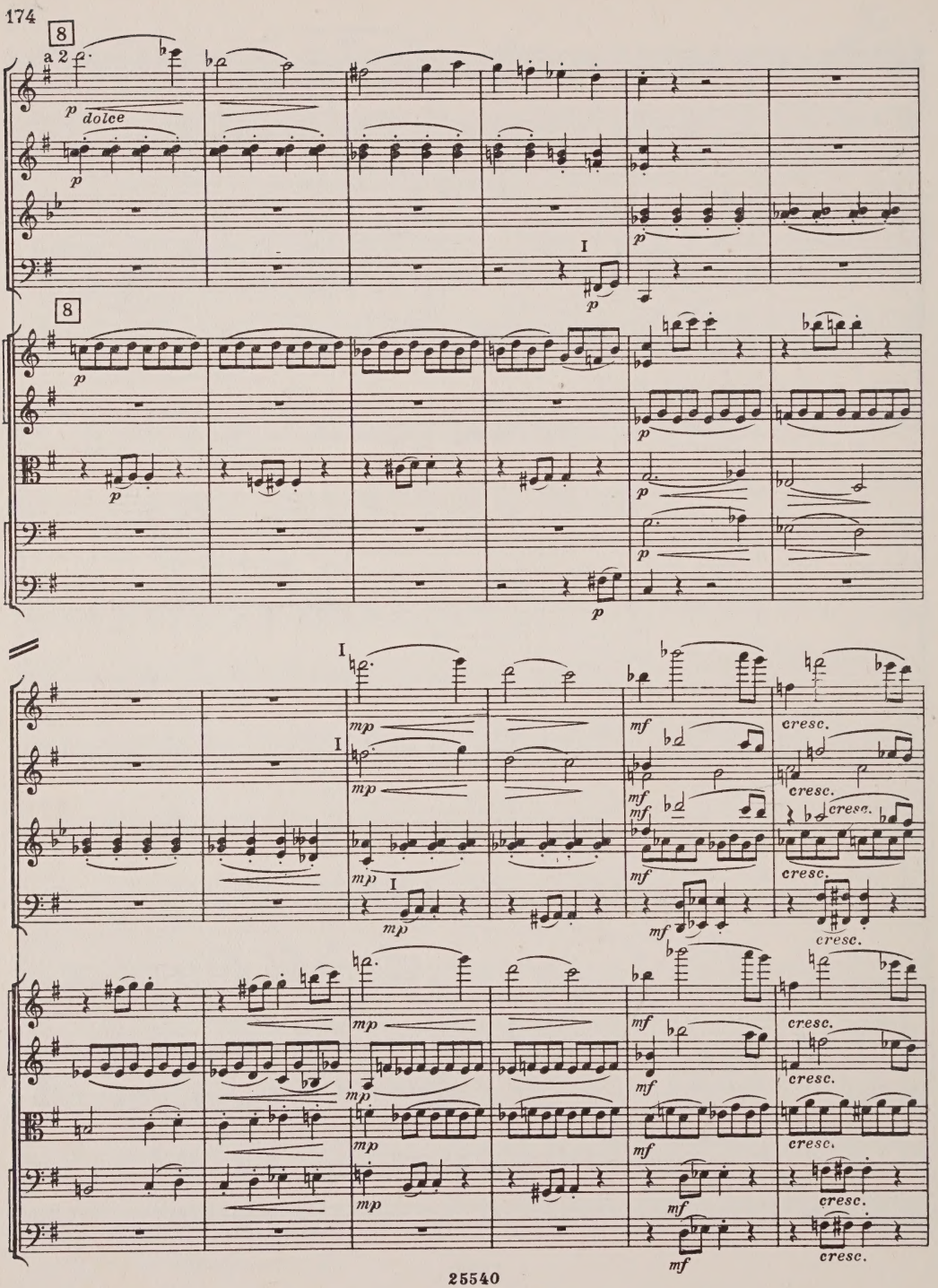
8
a 2
p dolce
p
I
p
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p
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p
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I
I
mp
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mp
mf
mf
mf
cresc.
cresc.
cresc.
cresc.
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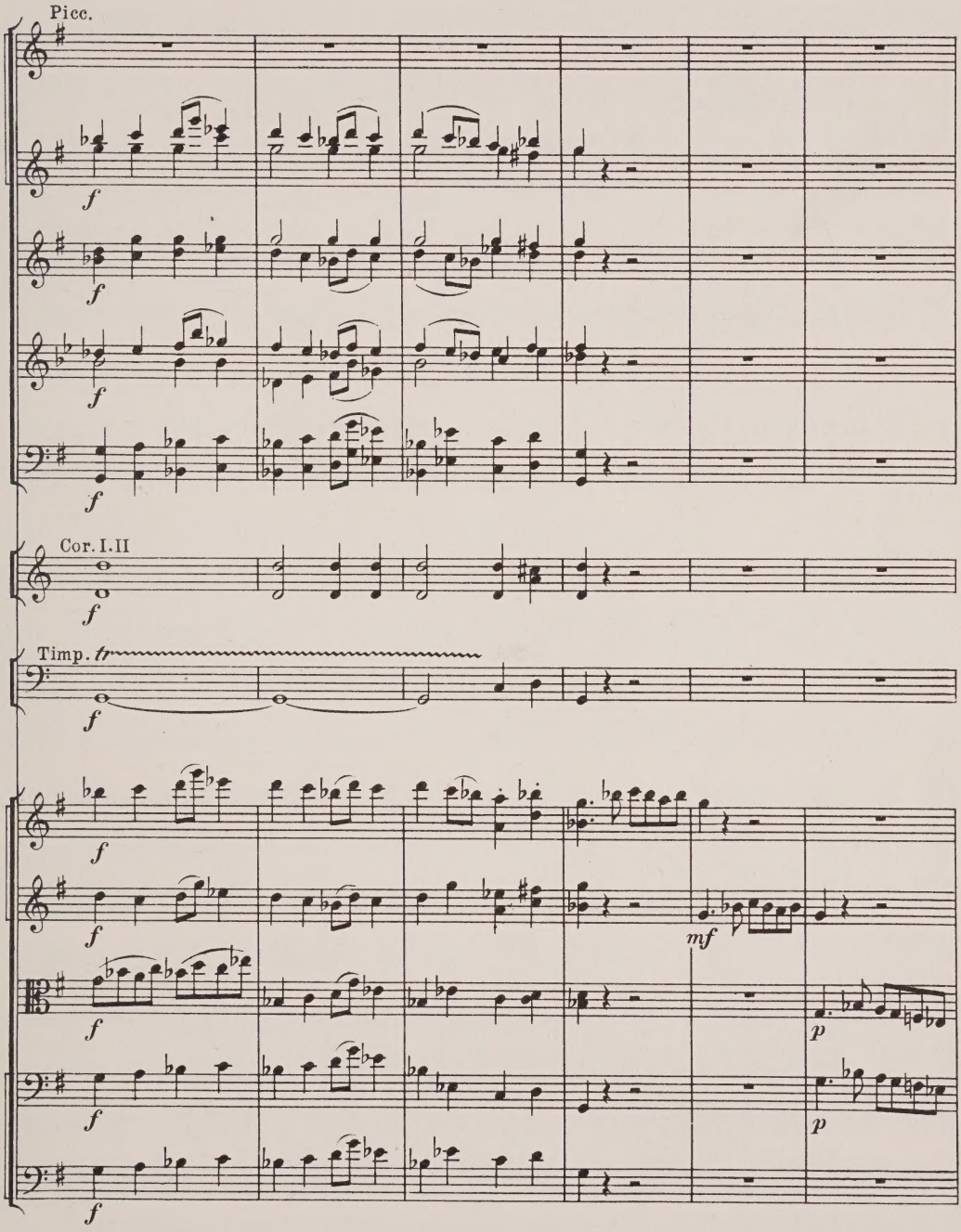
mf
cresc.
cresc.
cresc.
cresc.
cresc.


Picc.
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Timp. tr
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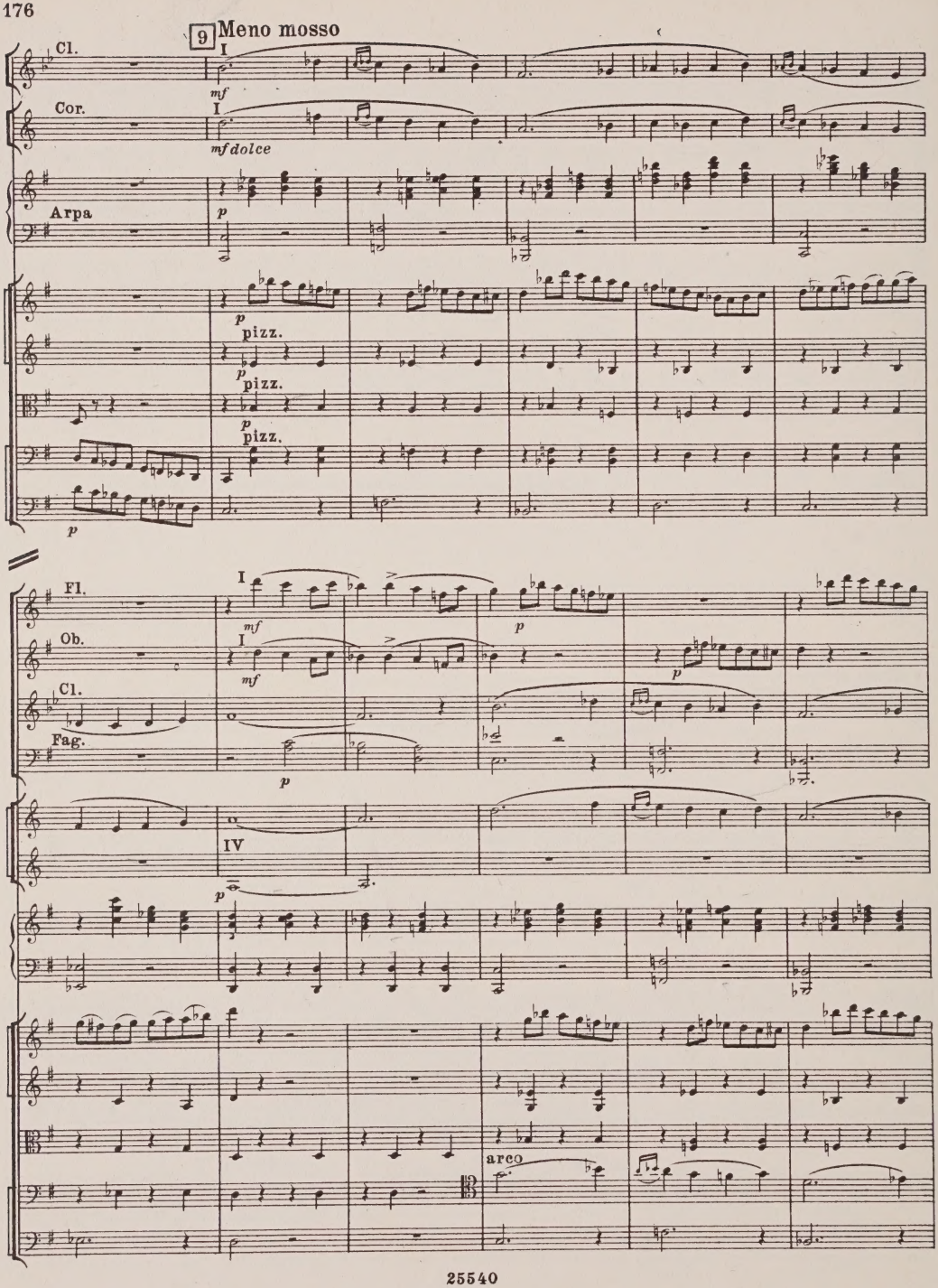
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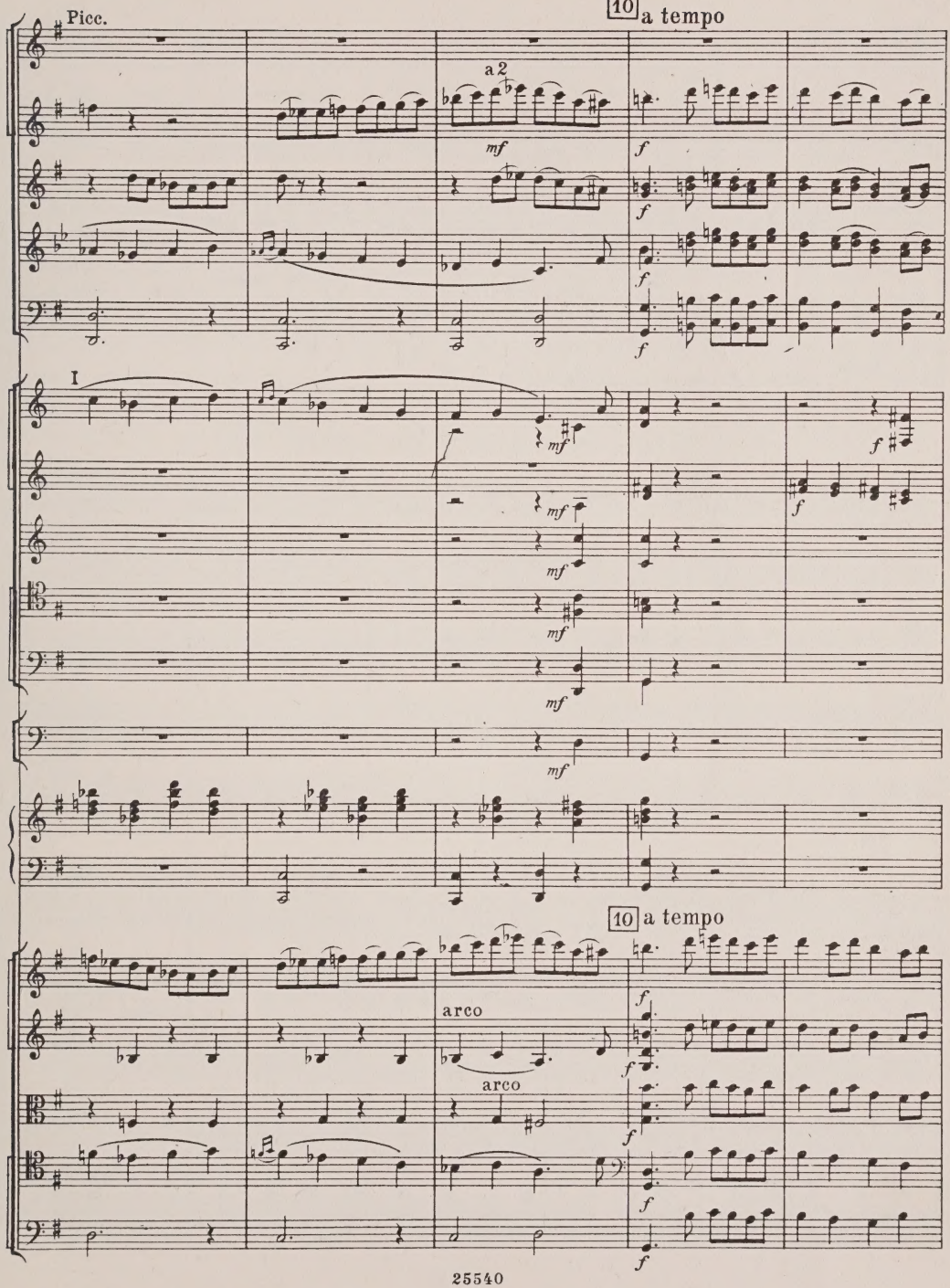
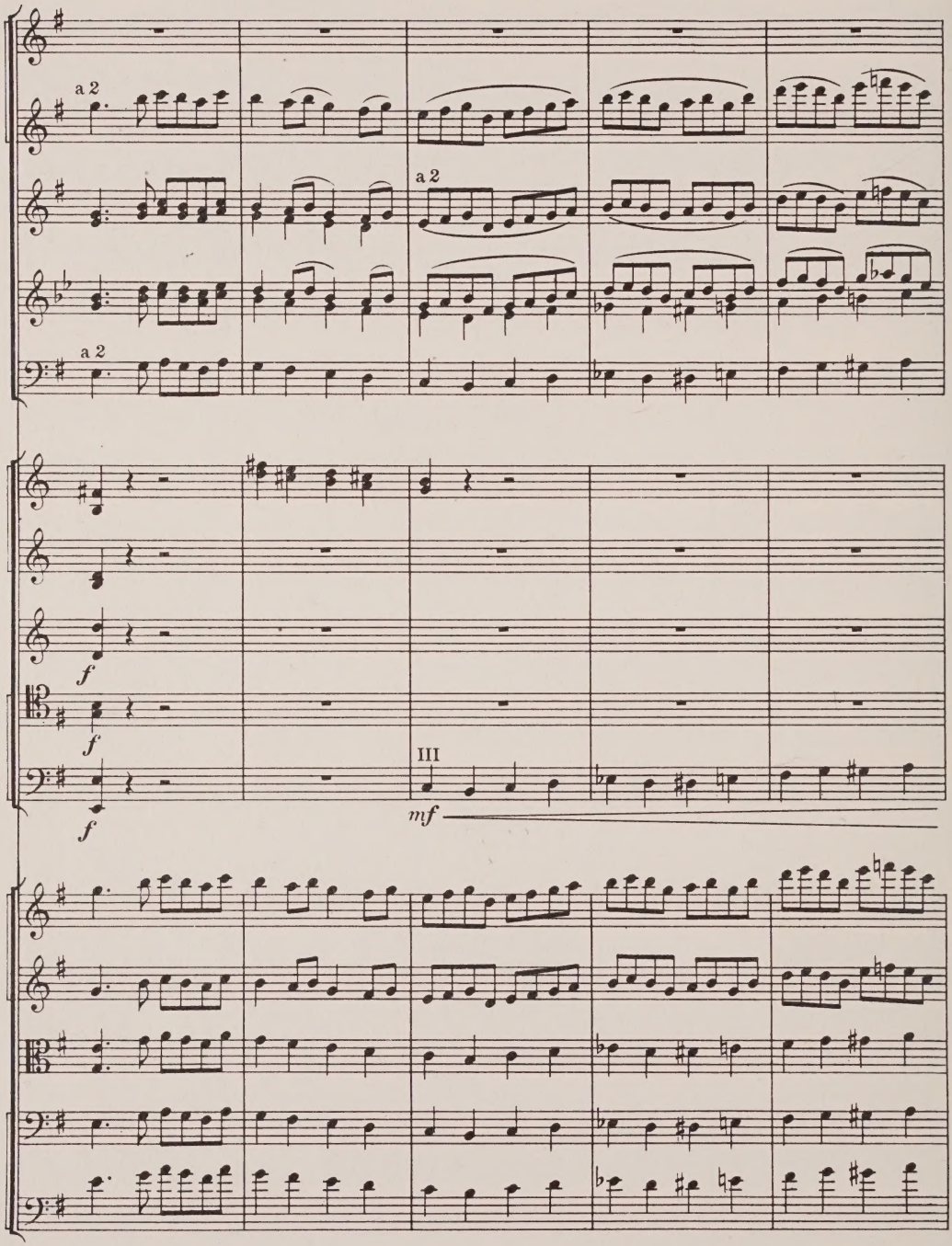
Cl.
Cor.
Arpa
pizz.
pizz.
pizz.
Fl.
Ob.
Cl.
Fag.
arco


Picc.
10 a tempo
a 2
mf
f
I
arco
arco
10 a tempo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a 2
a 2
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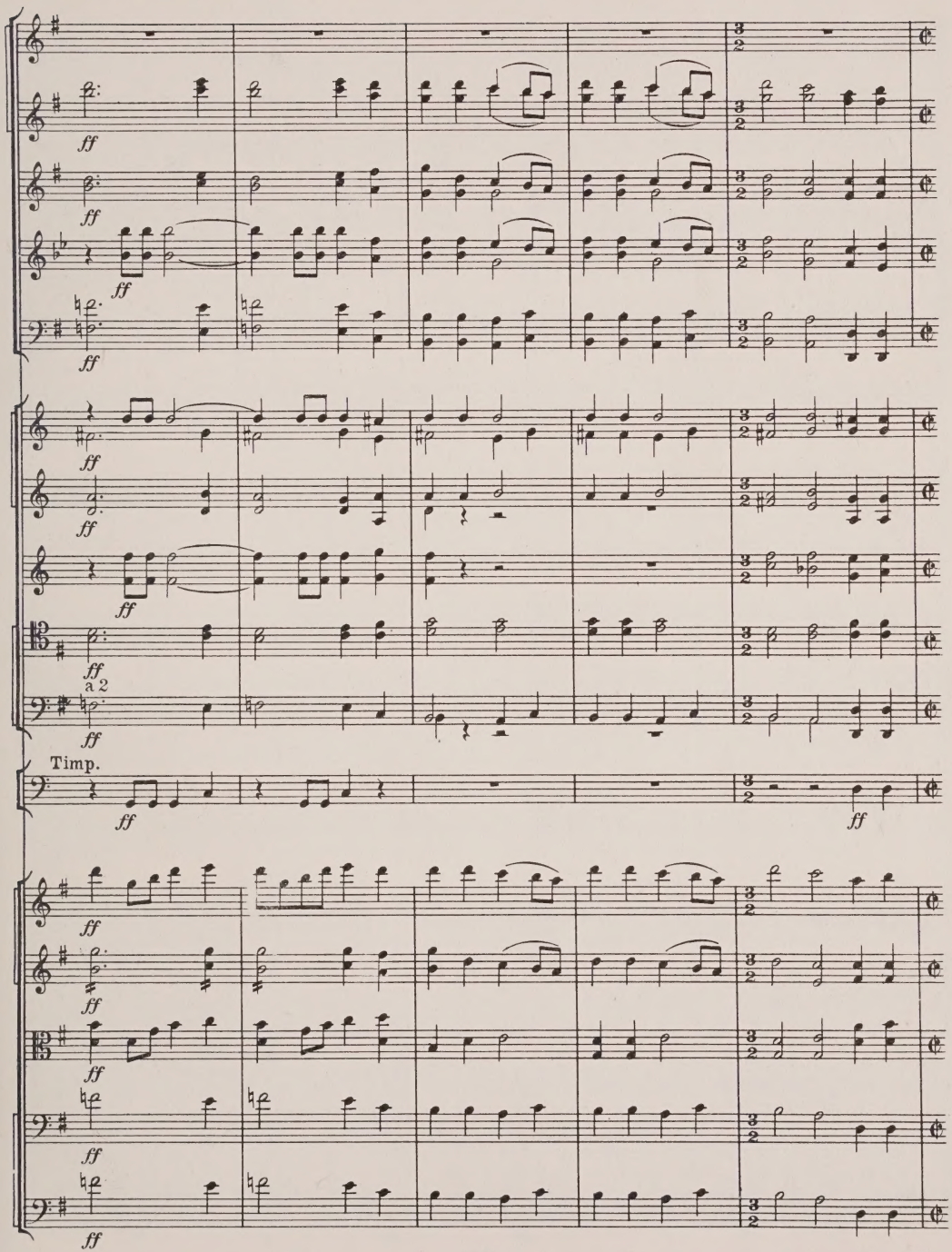
f
f
III
mf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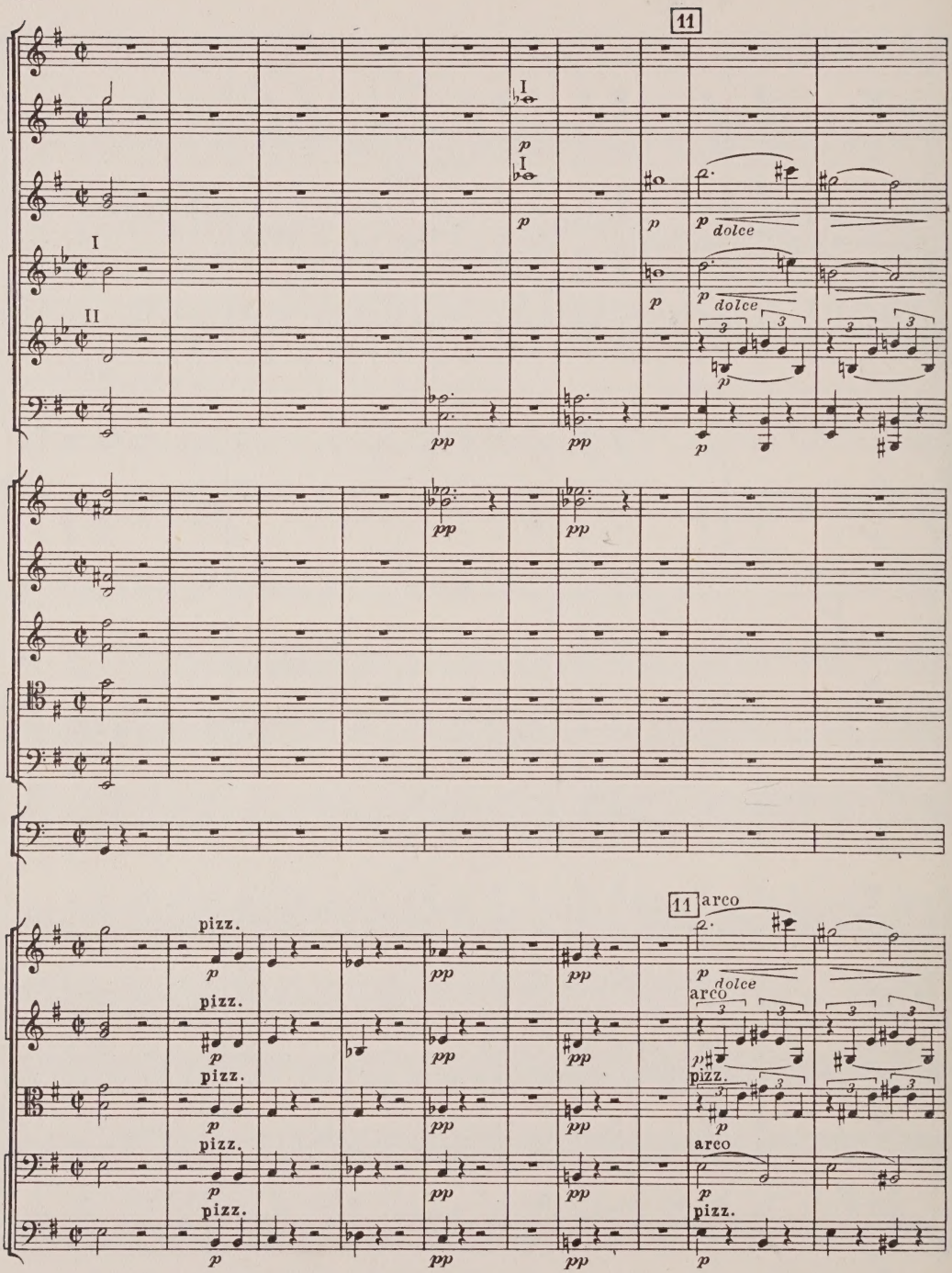
a 2
Timp.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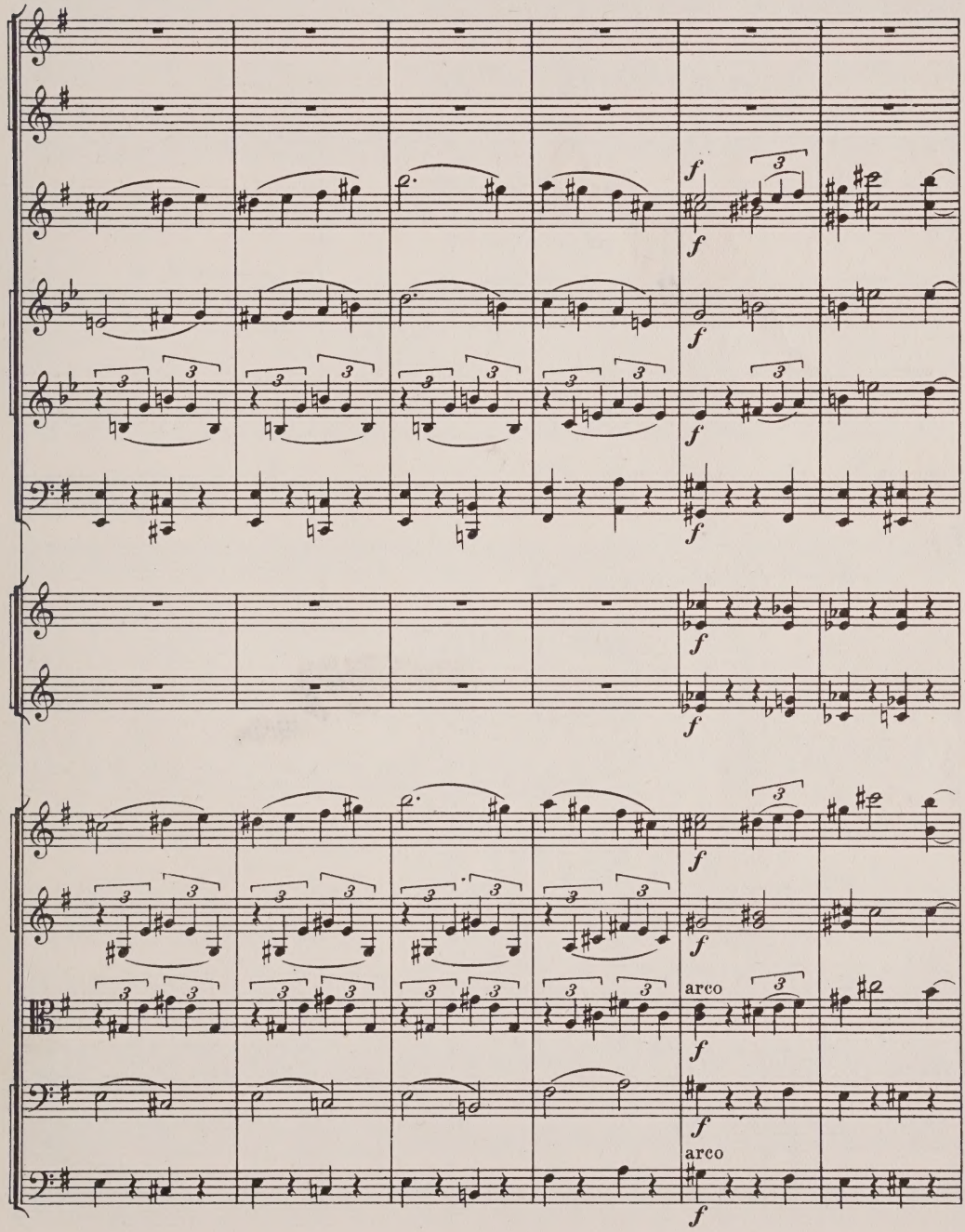
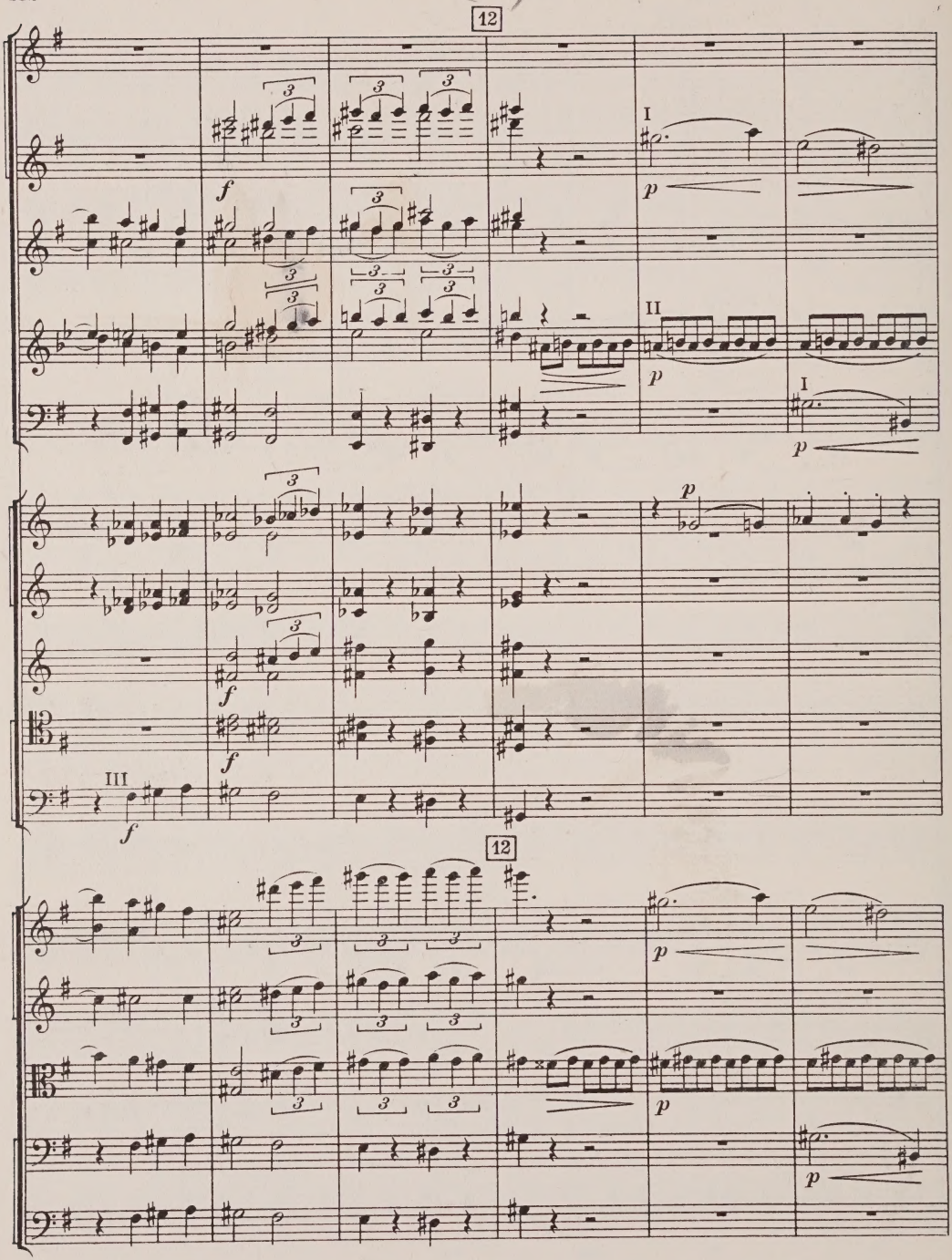
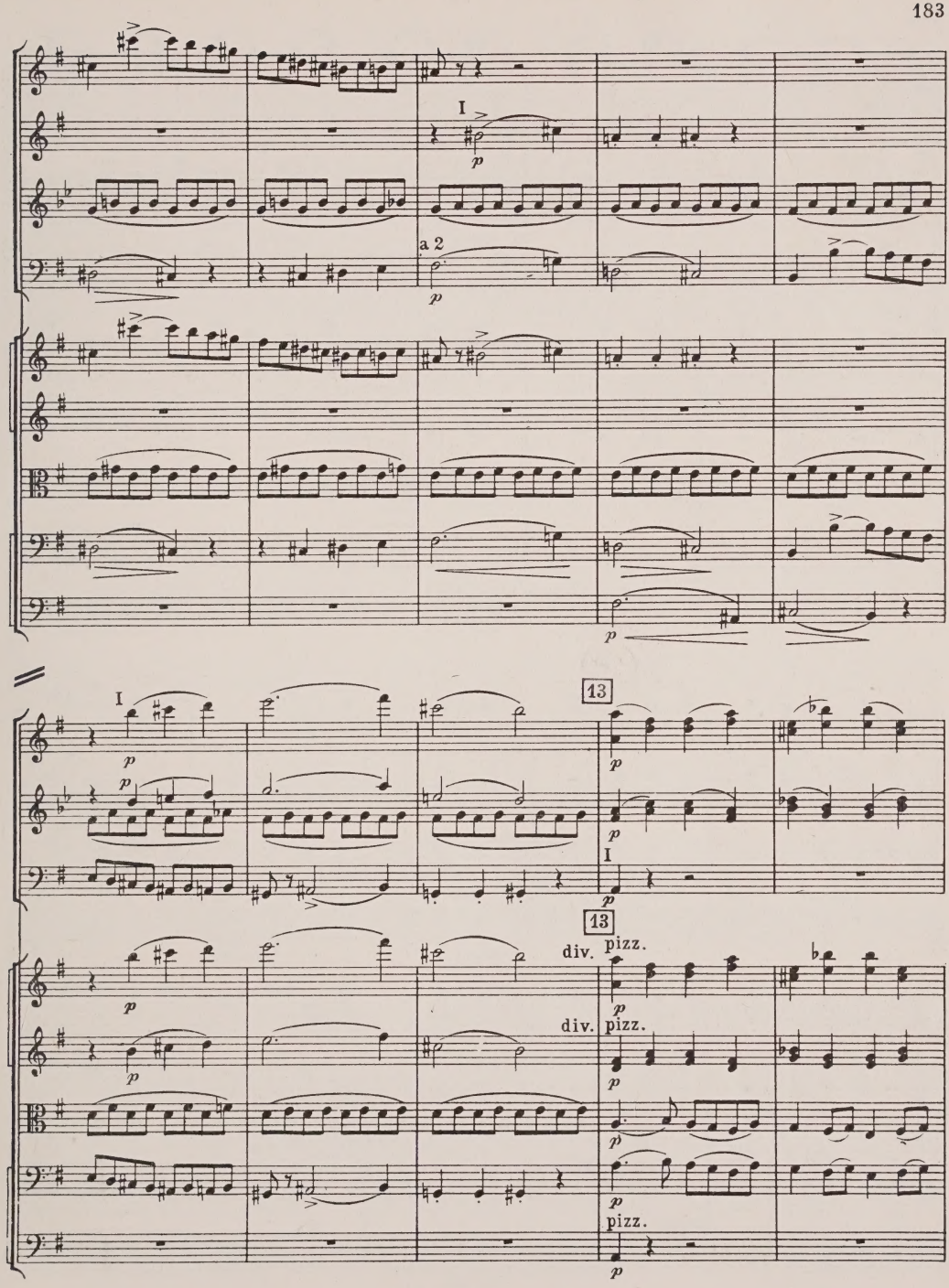
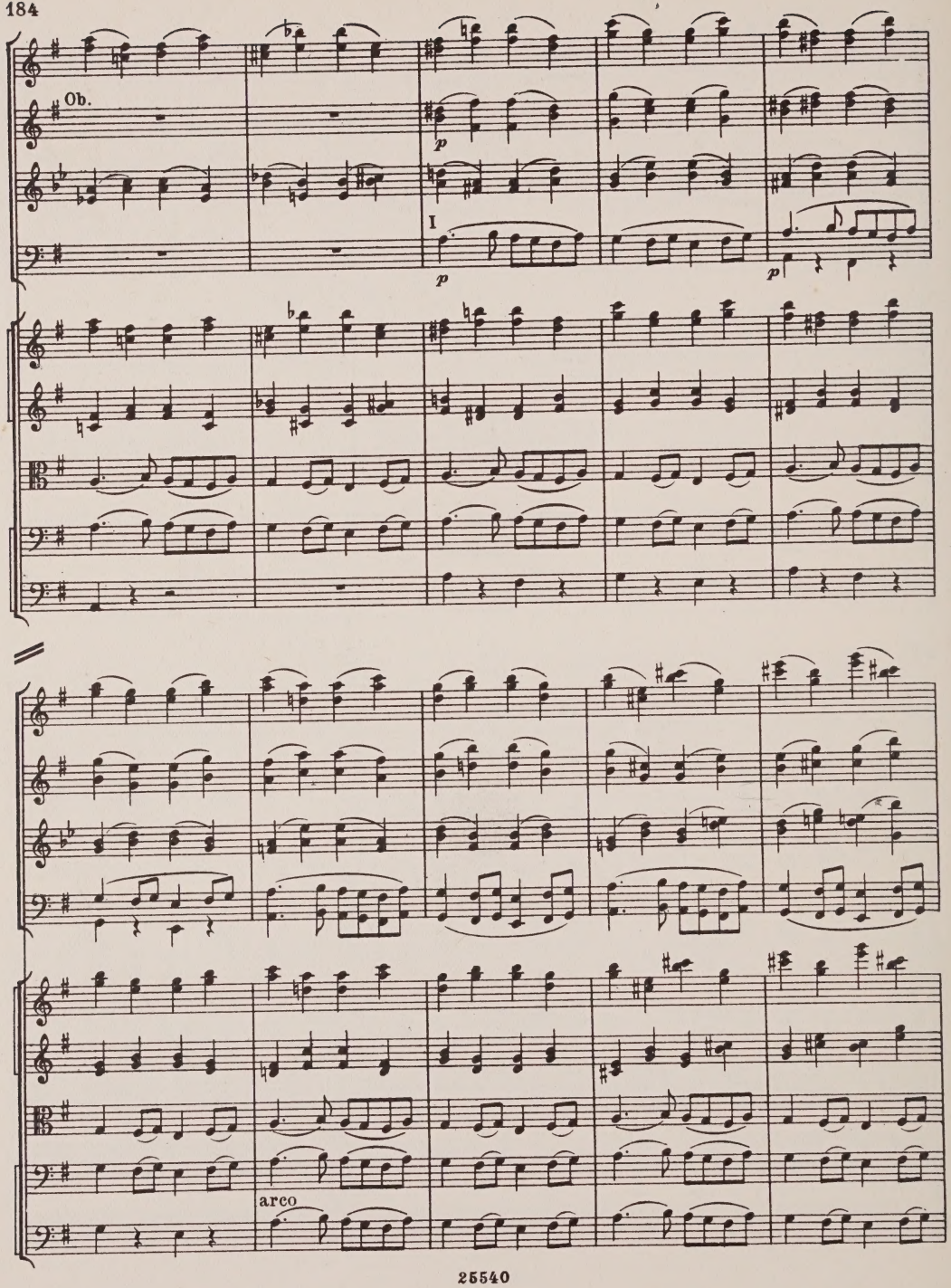
II
p
dolce
pp
11
arco
pizz.


arco
arco

(M)




I
a 2
p
13
div. pizz.
pizz.


Ob.
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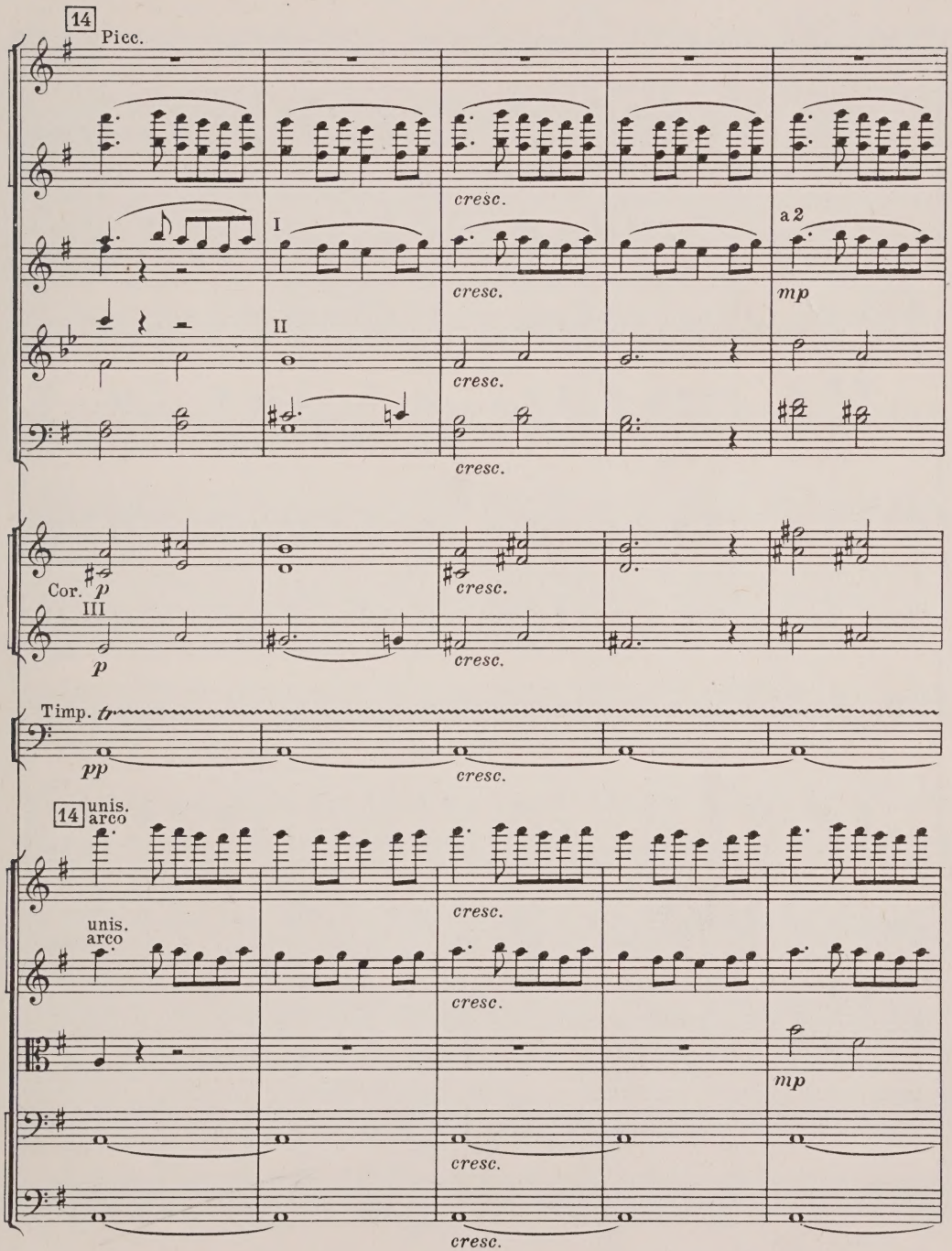
p
arco


14
Picc.
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I
a 2
mp
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Cor.
III
p
Timp.
tr
pp
unis.
arco
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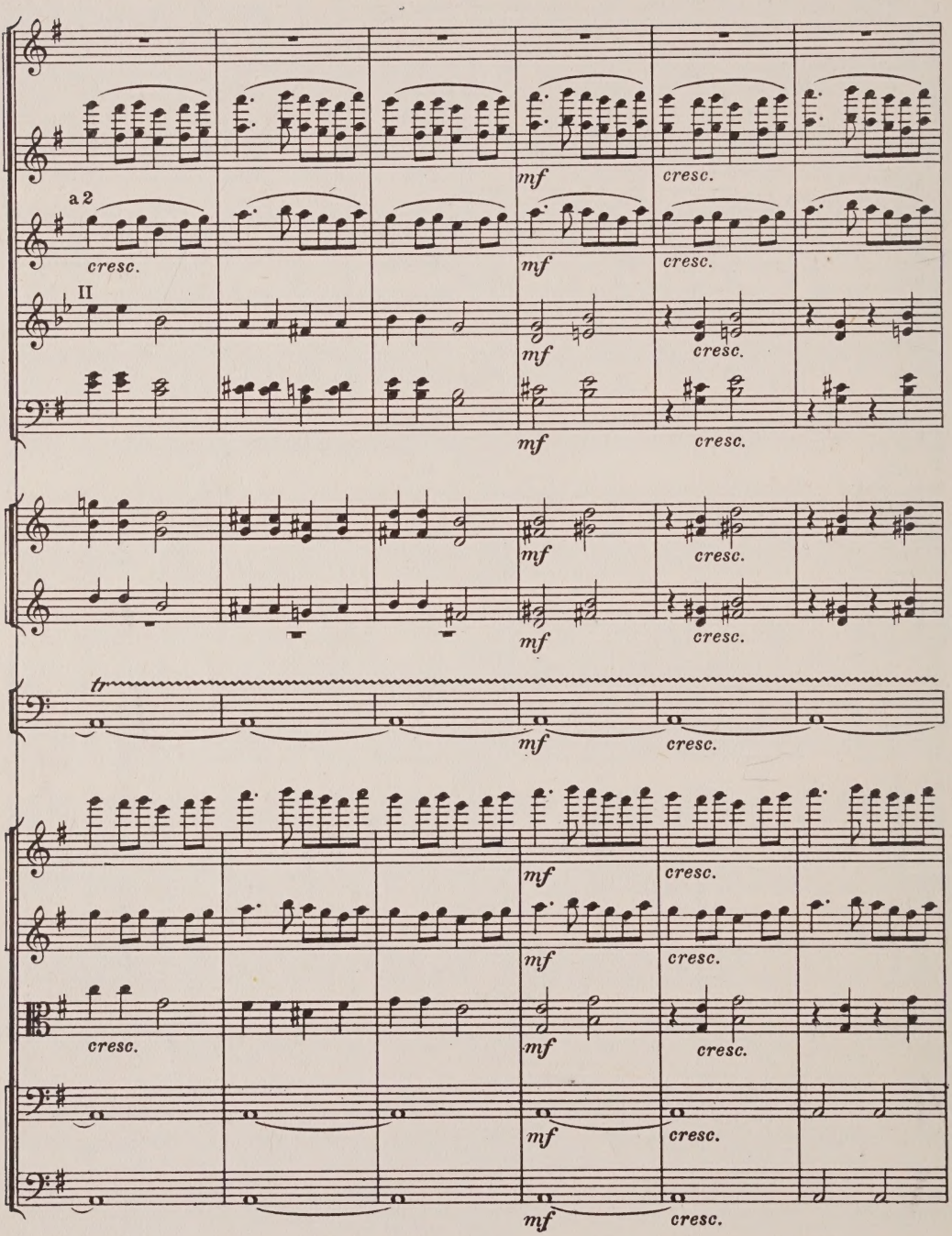
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II
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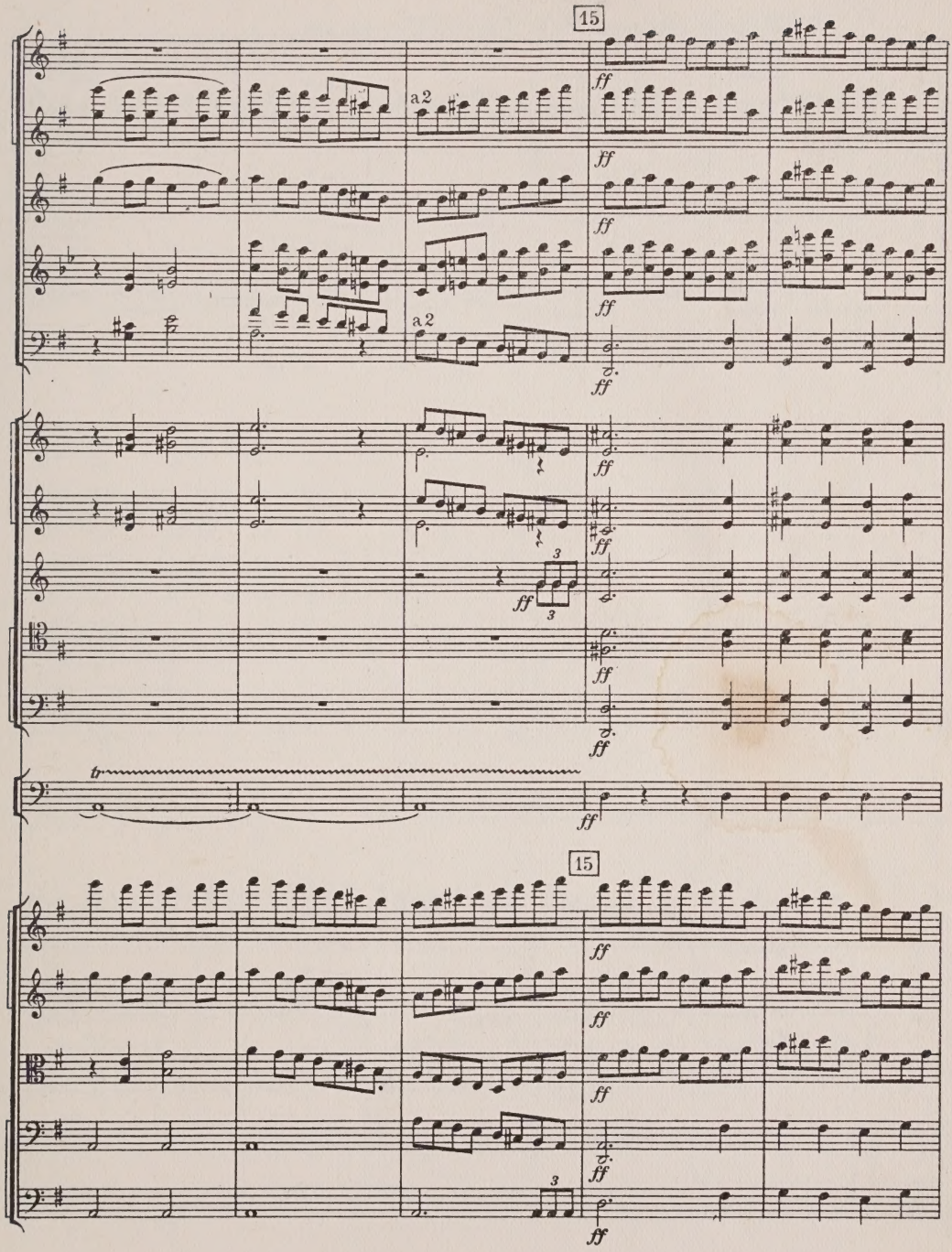
cresc.
tr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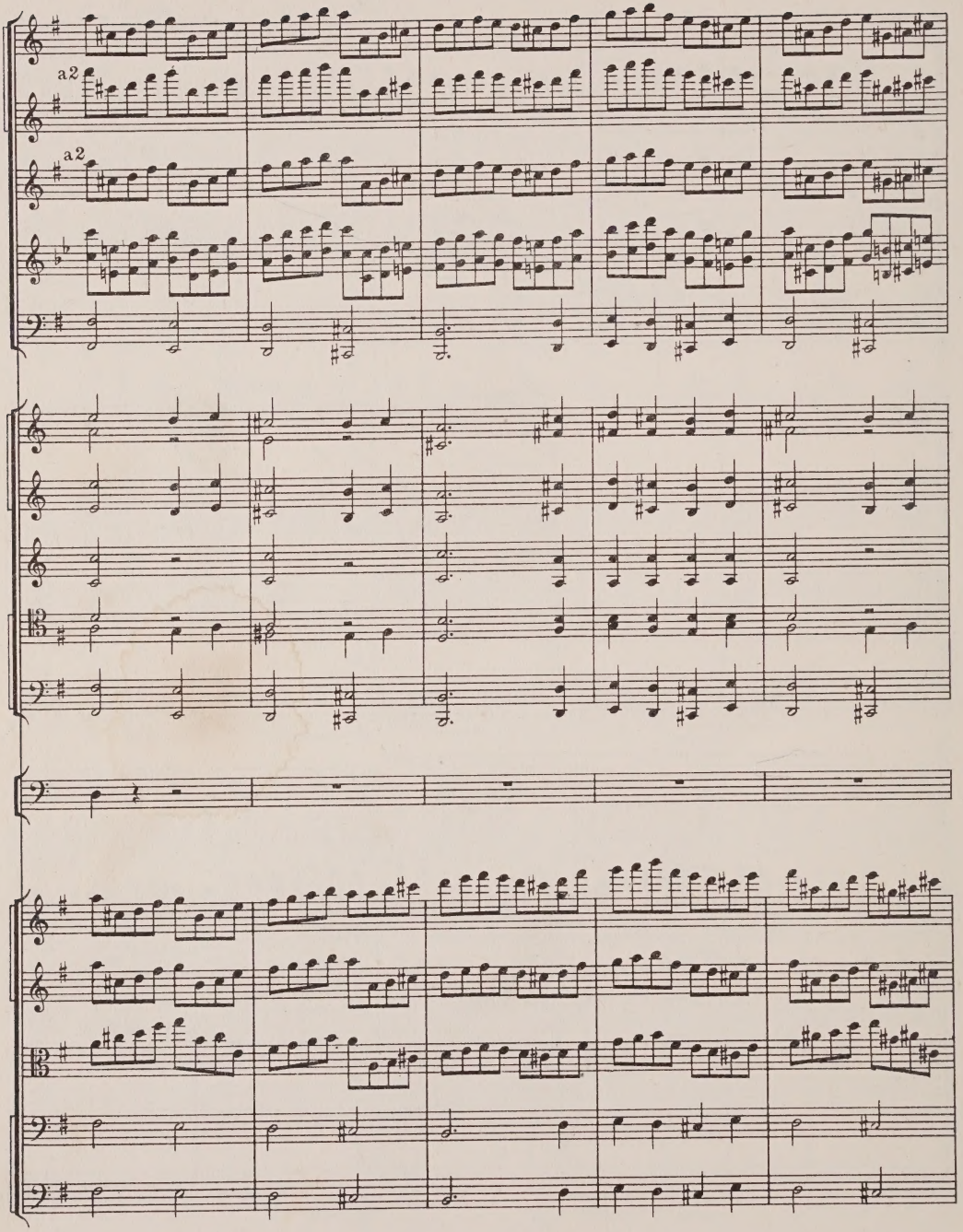
tr
15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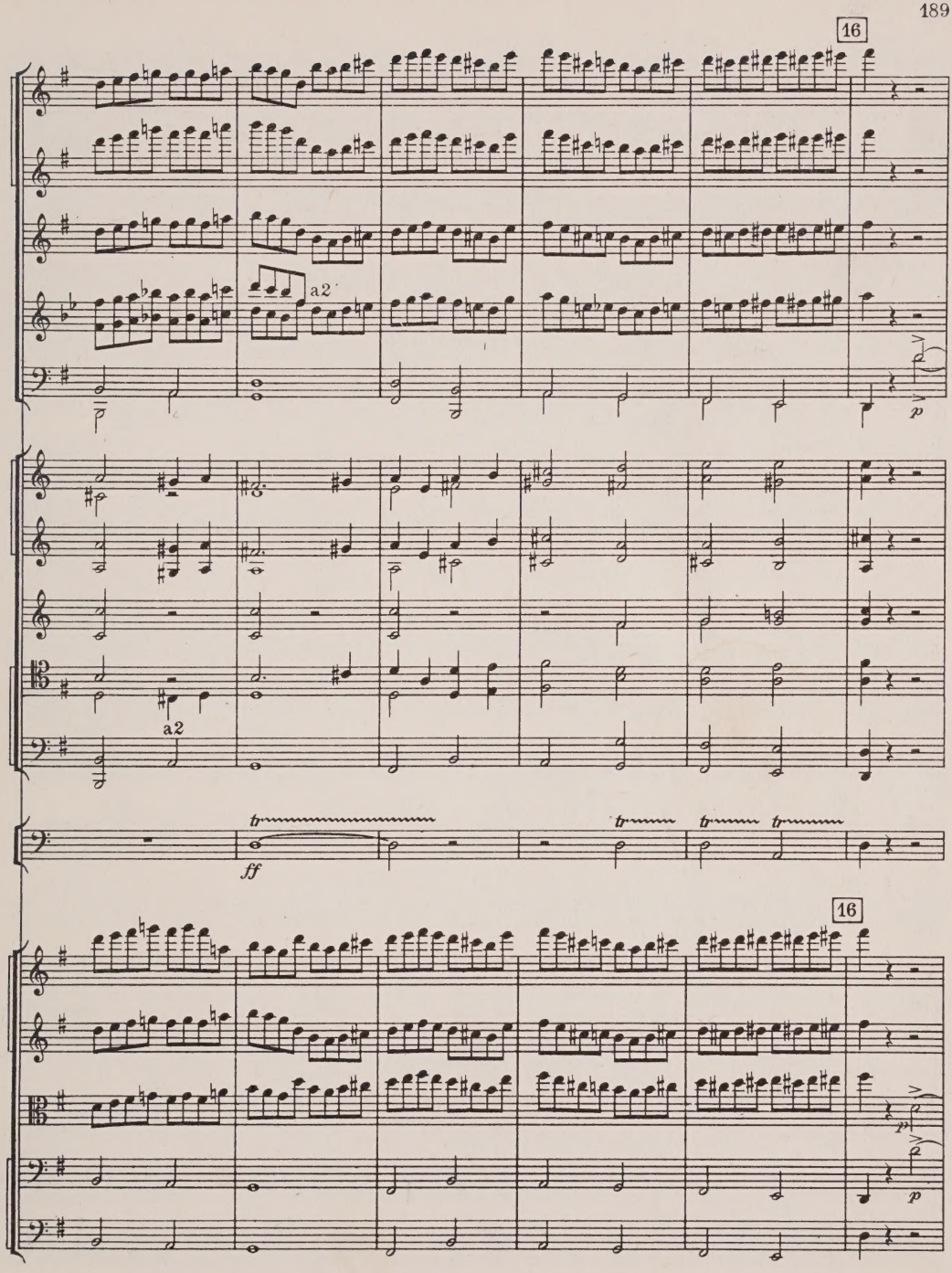
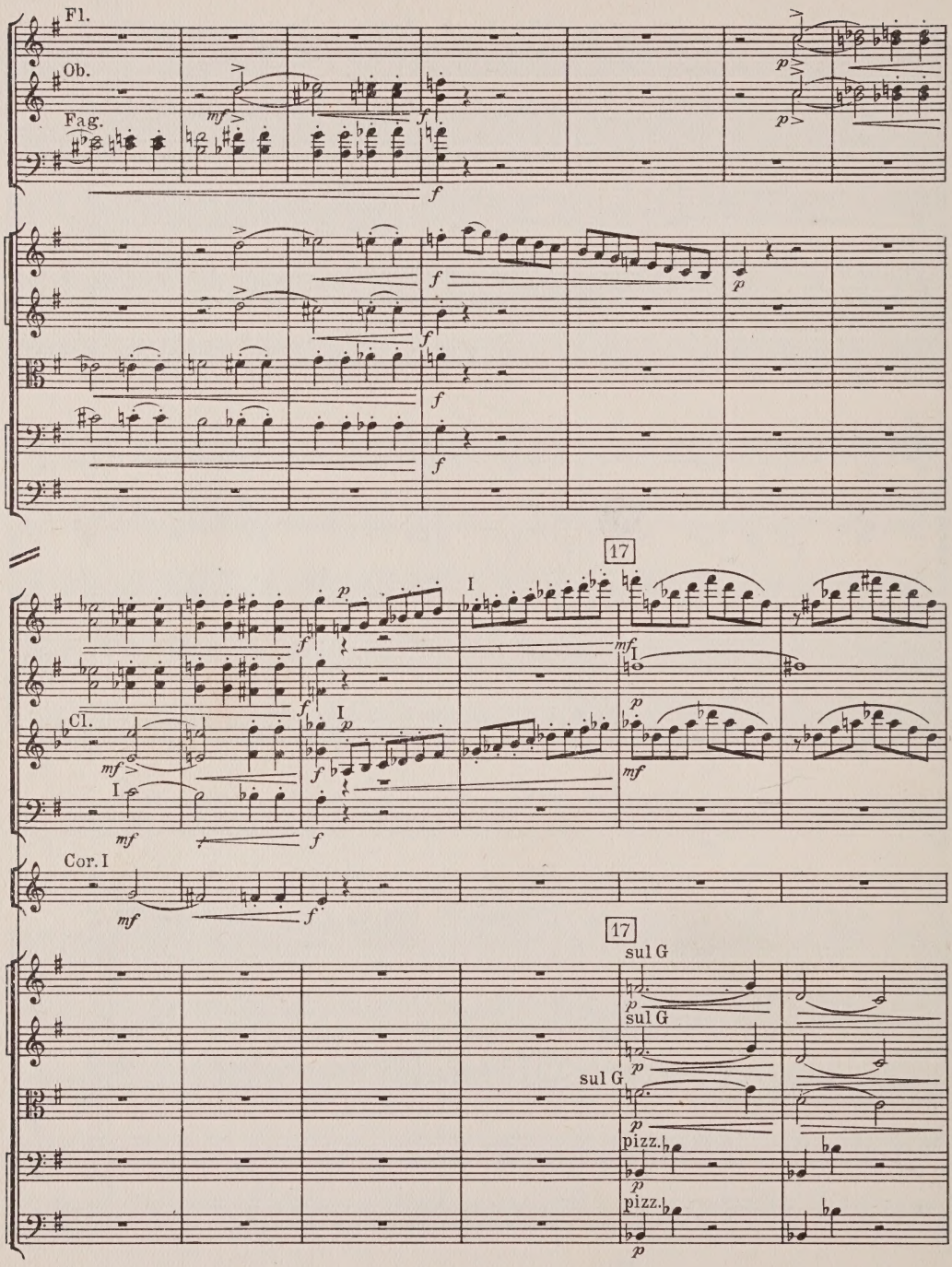
a2


16
a2
a2
ff
16


Fl.
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Cor. I
17
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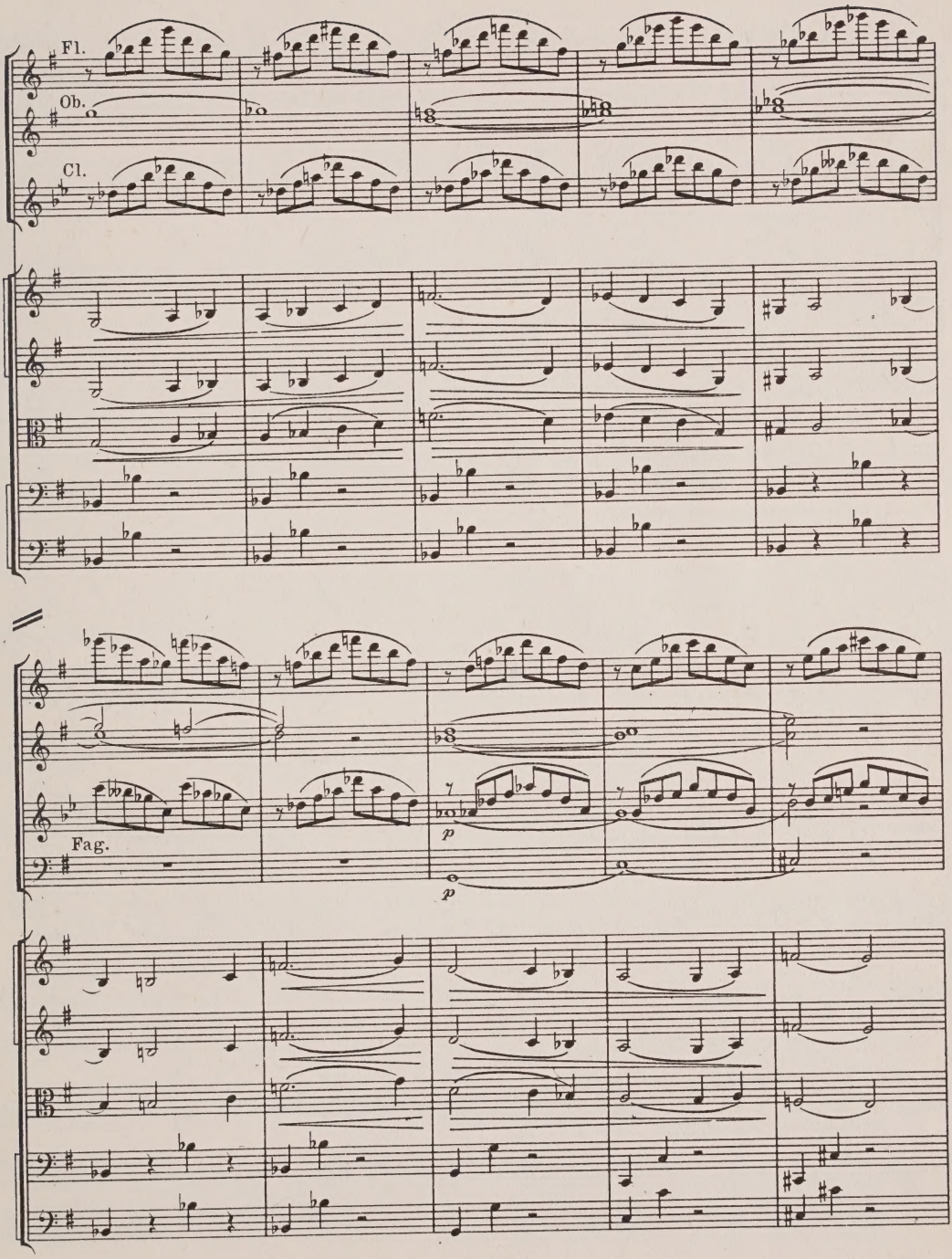
pizz.


Fl.
Ob.
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Fag.
p
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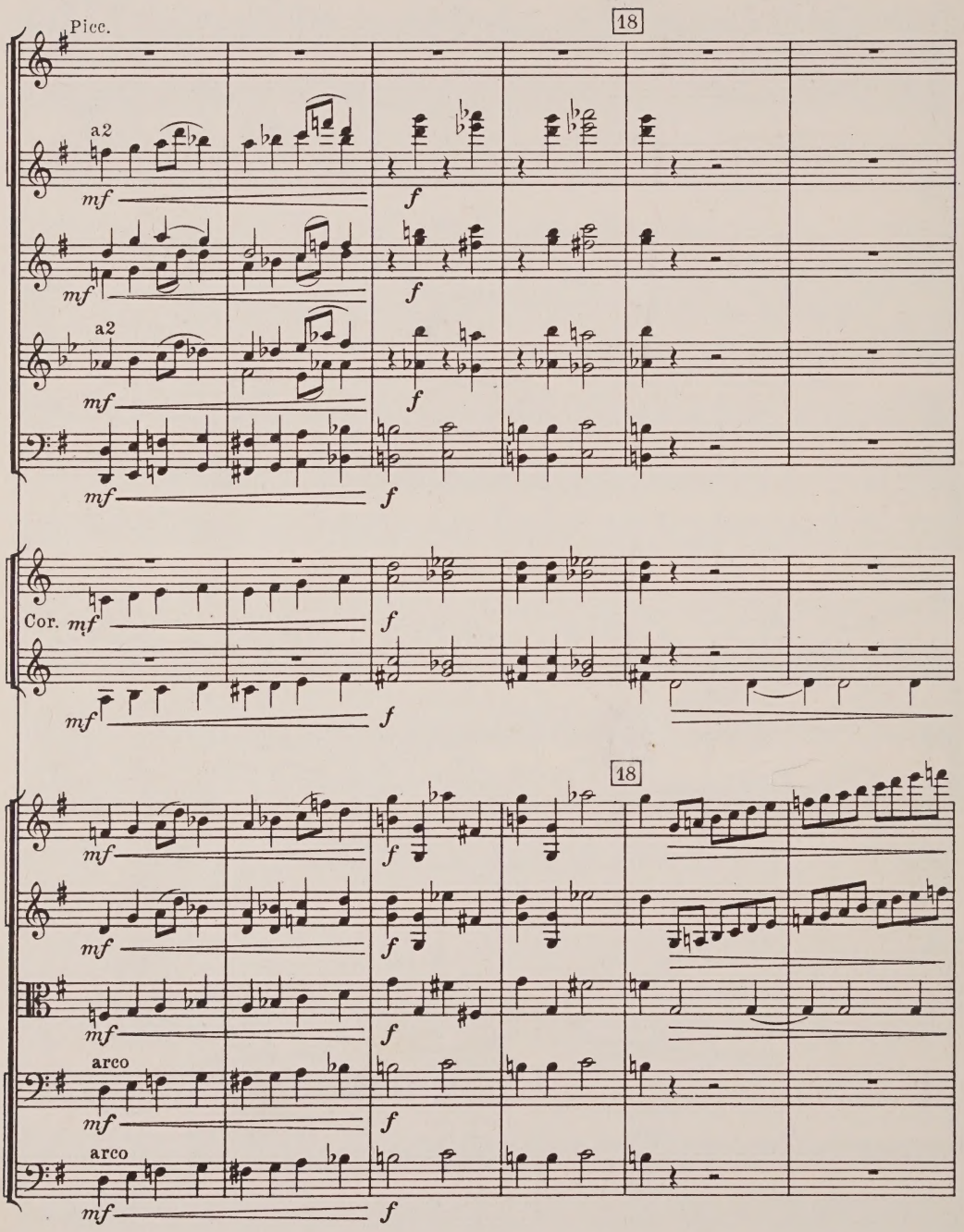
Picc.
18
a2
mf
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Cor. mf
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18
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arco
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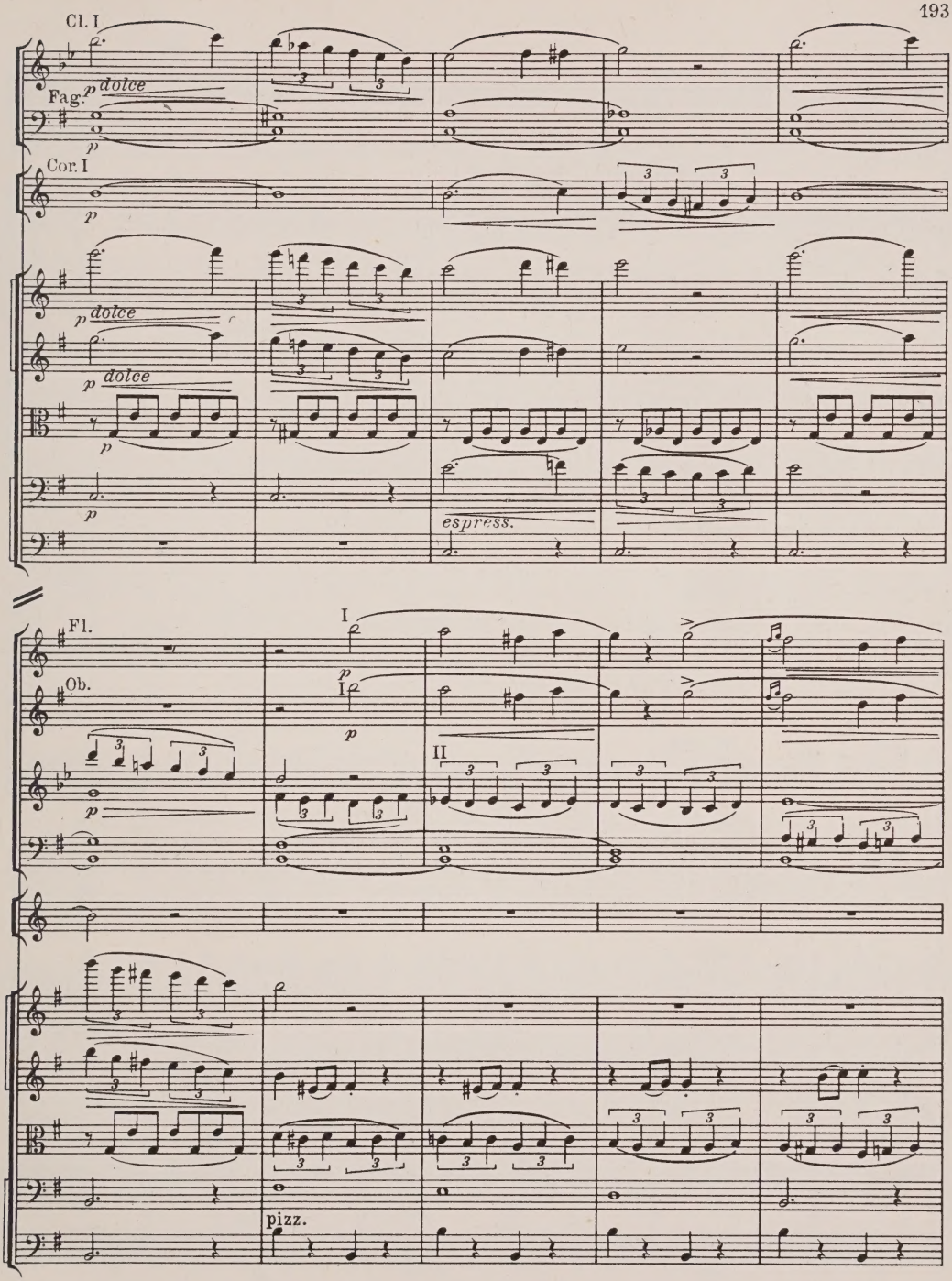
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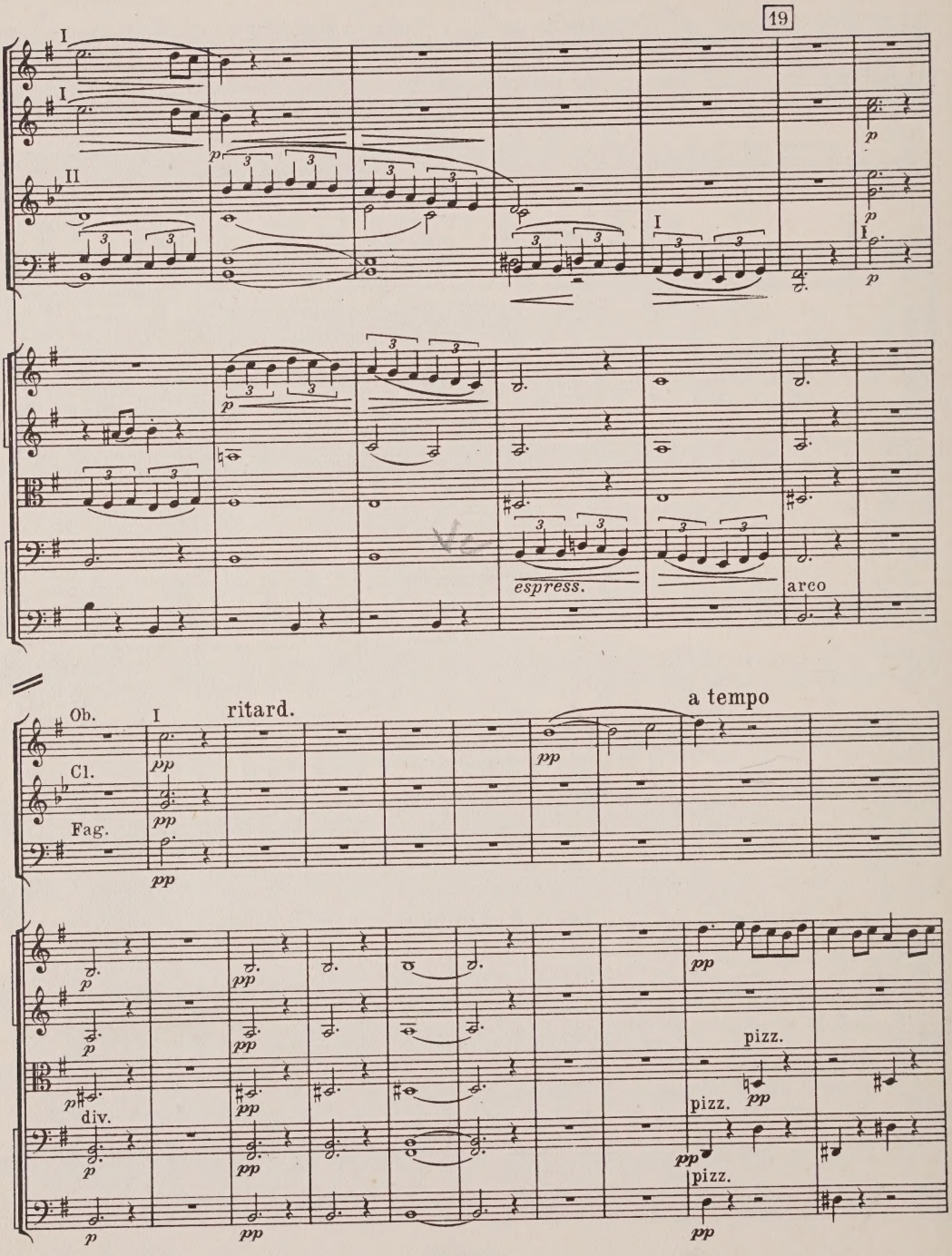
19
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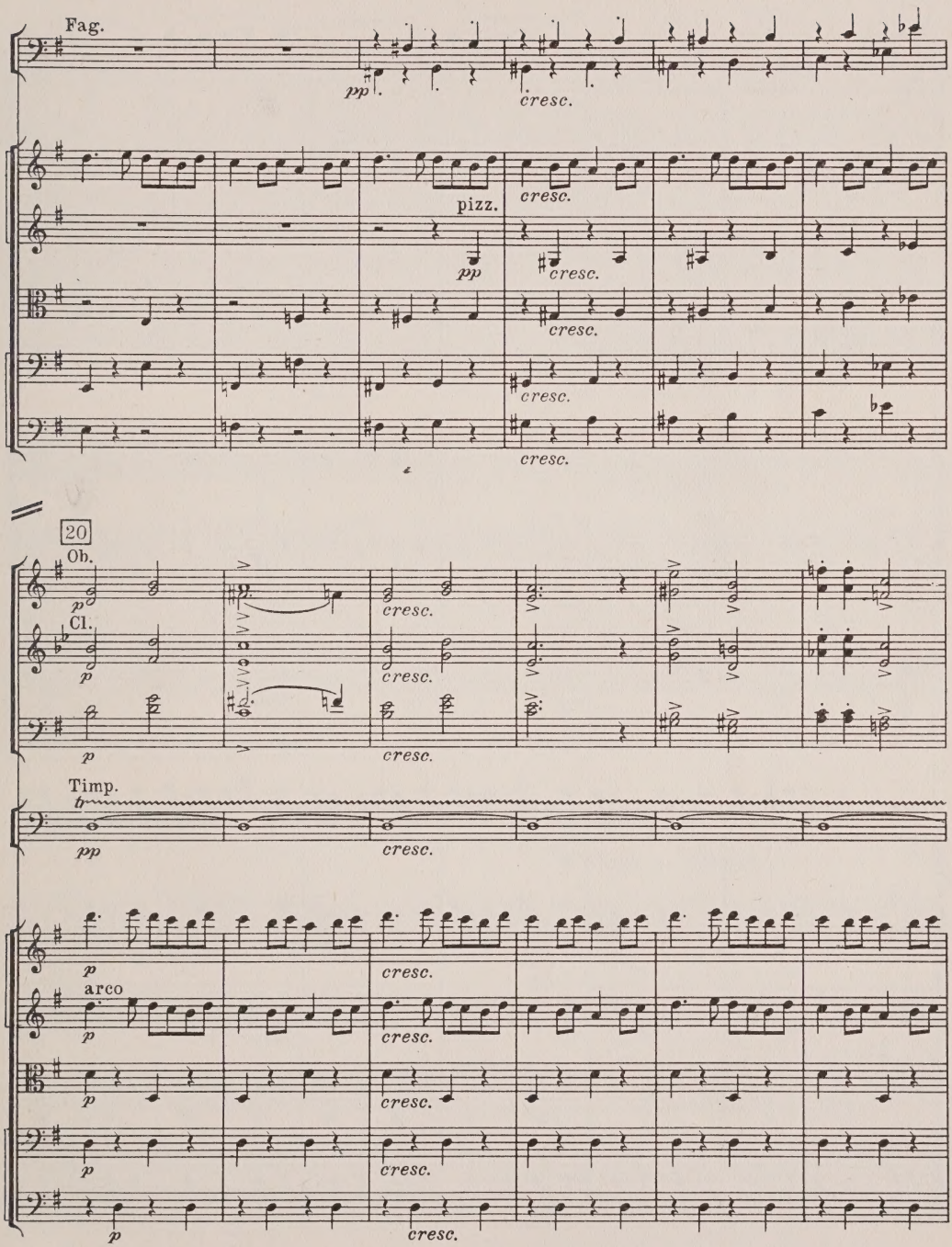
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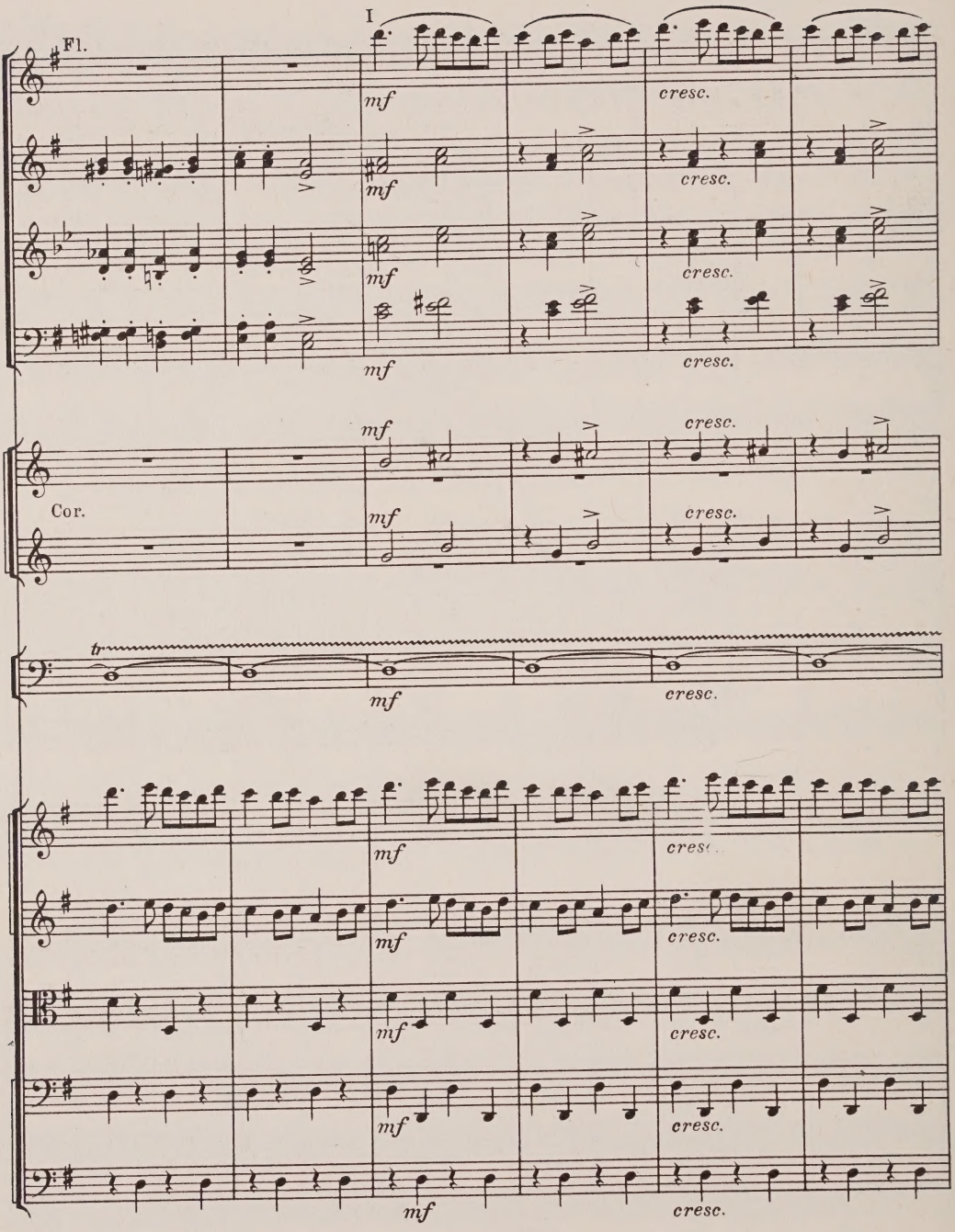
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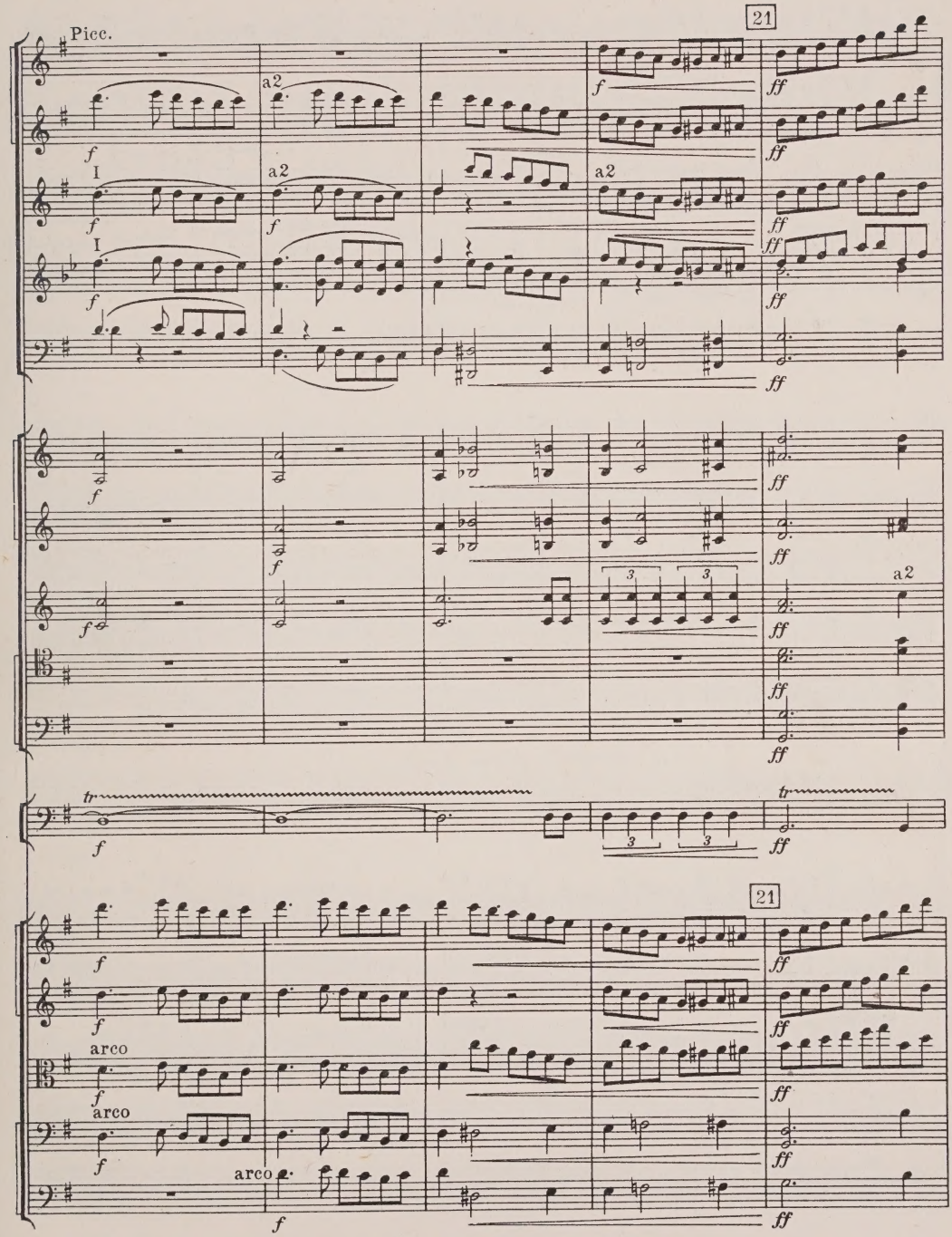
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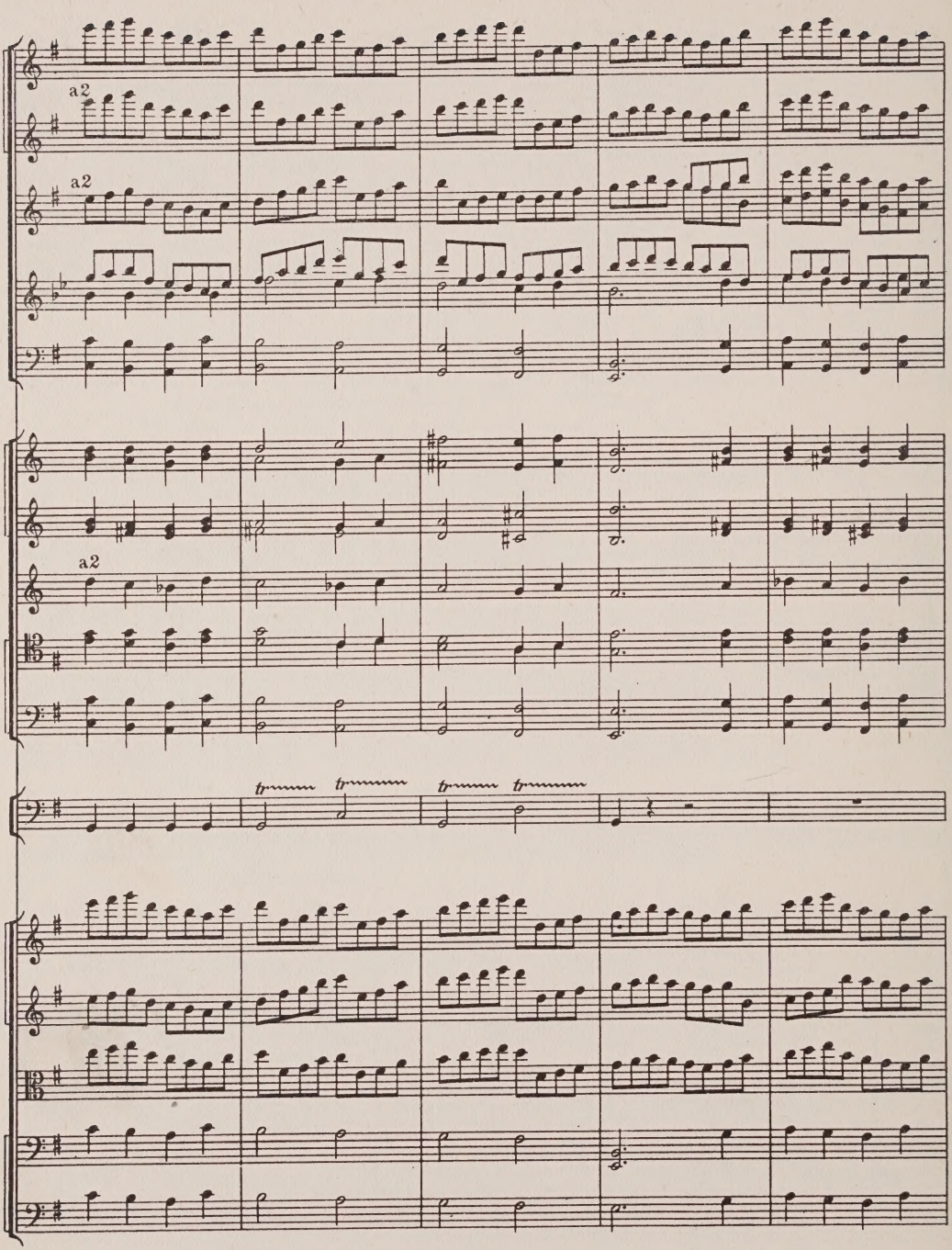
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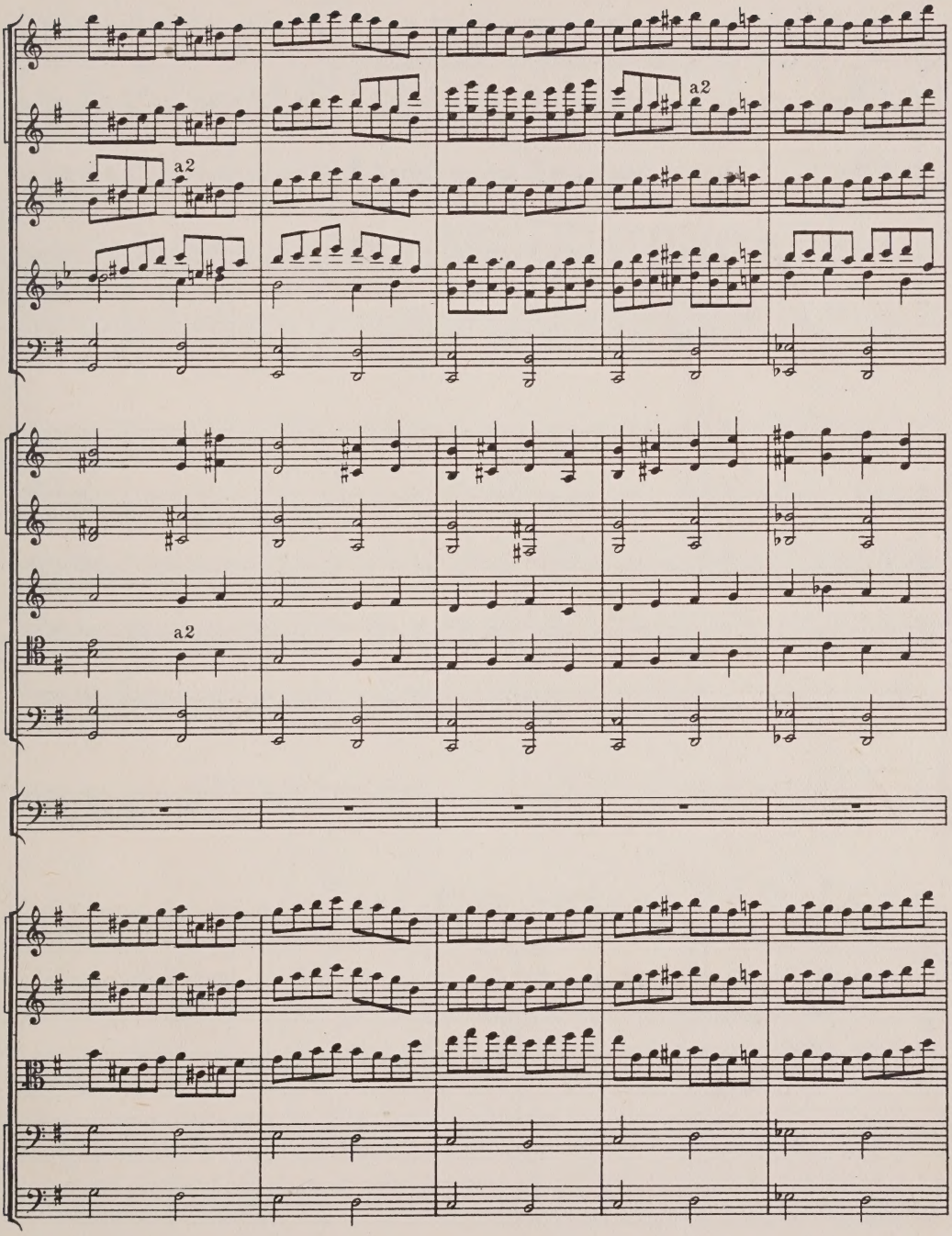
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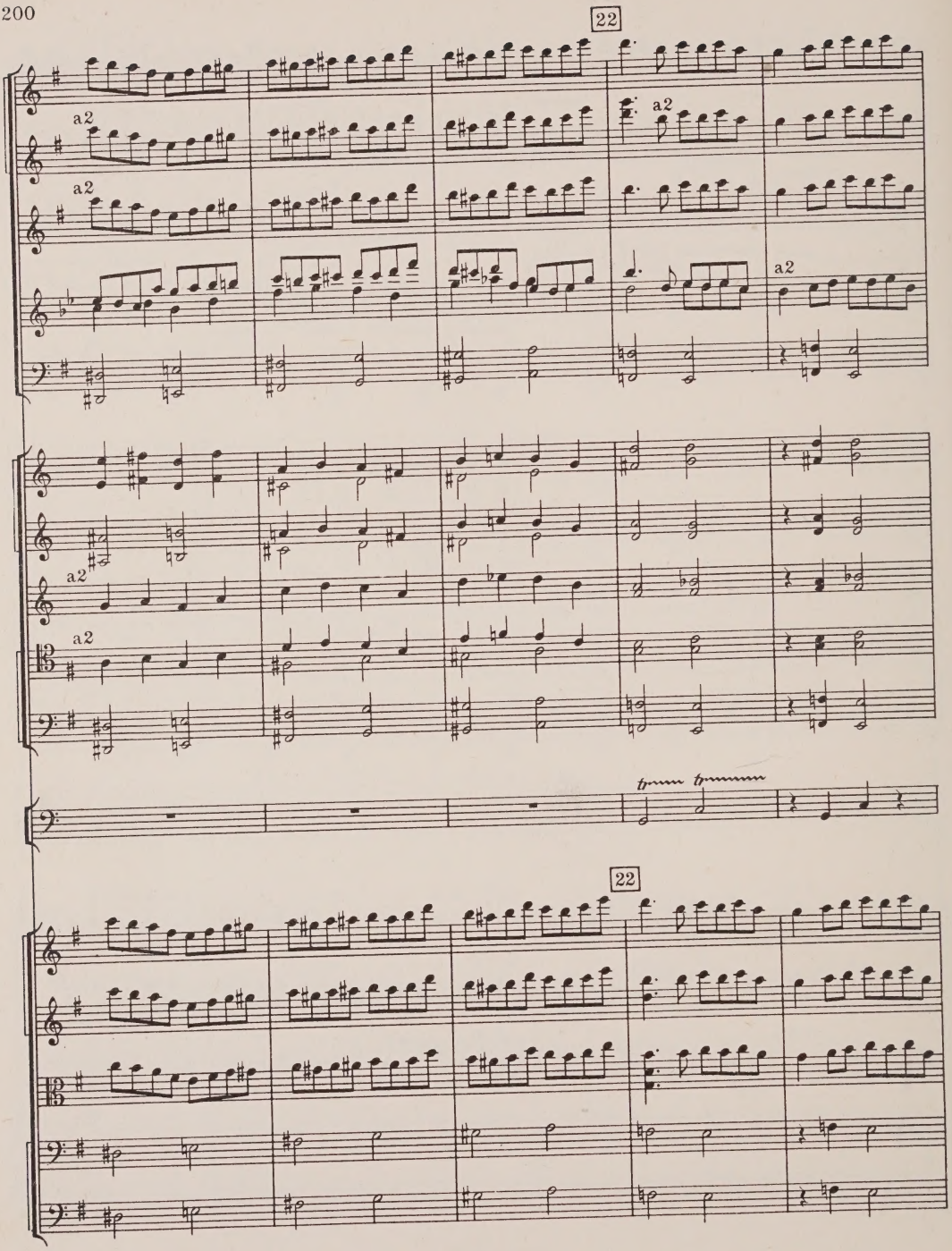
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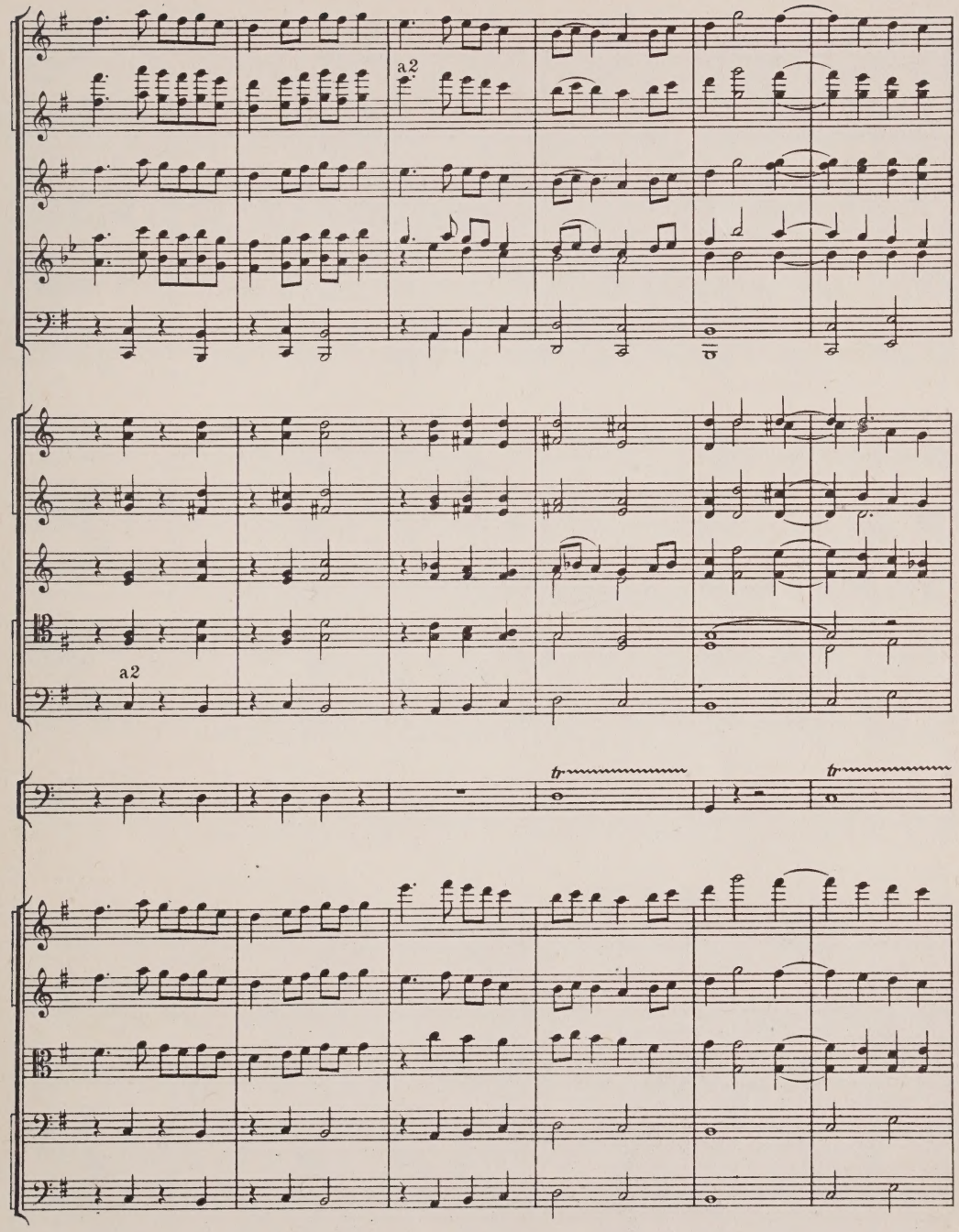
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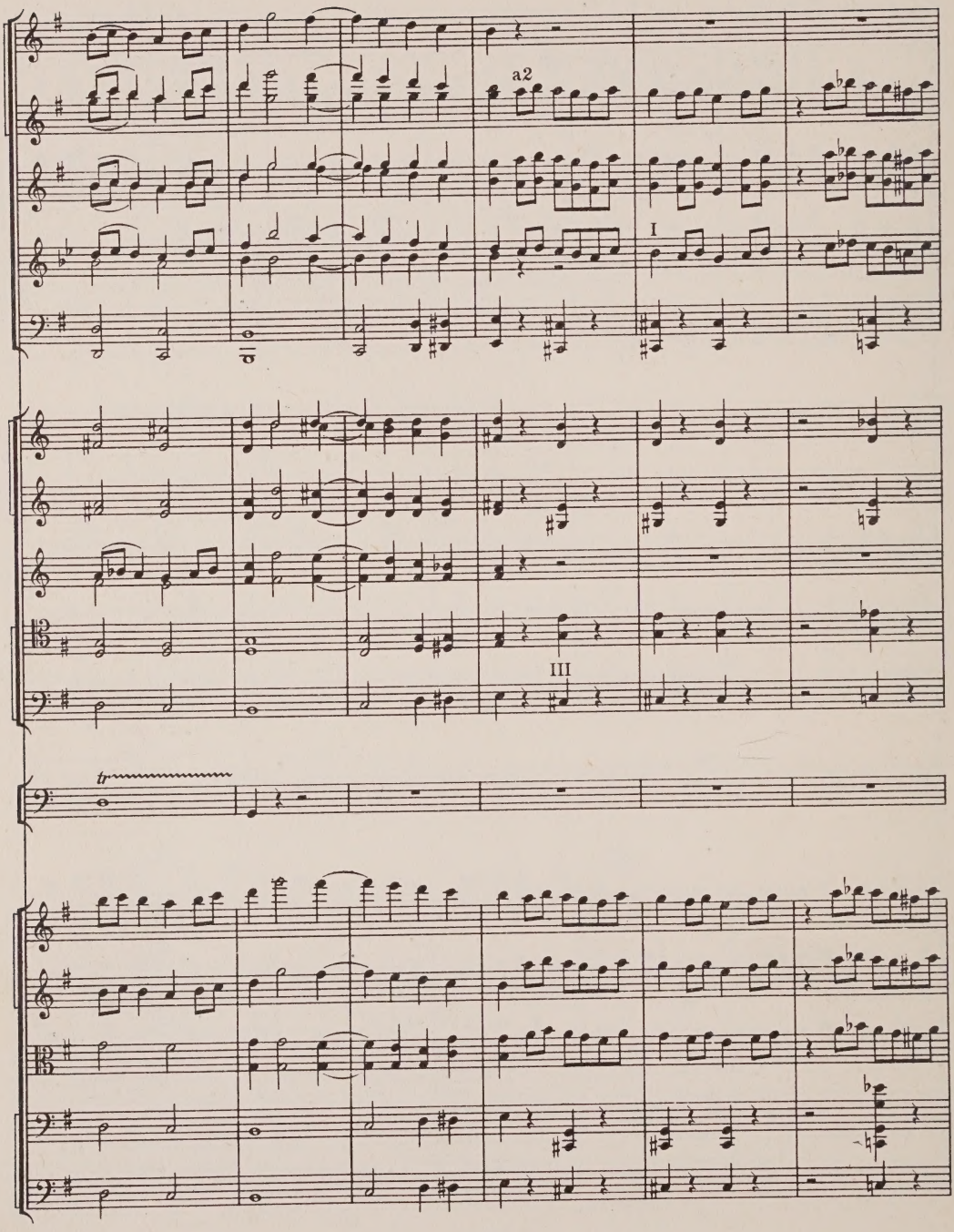
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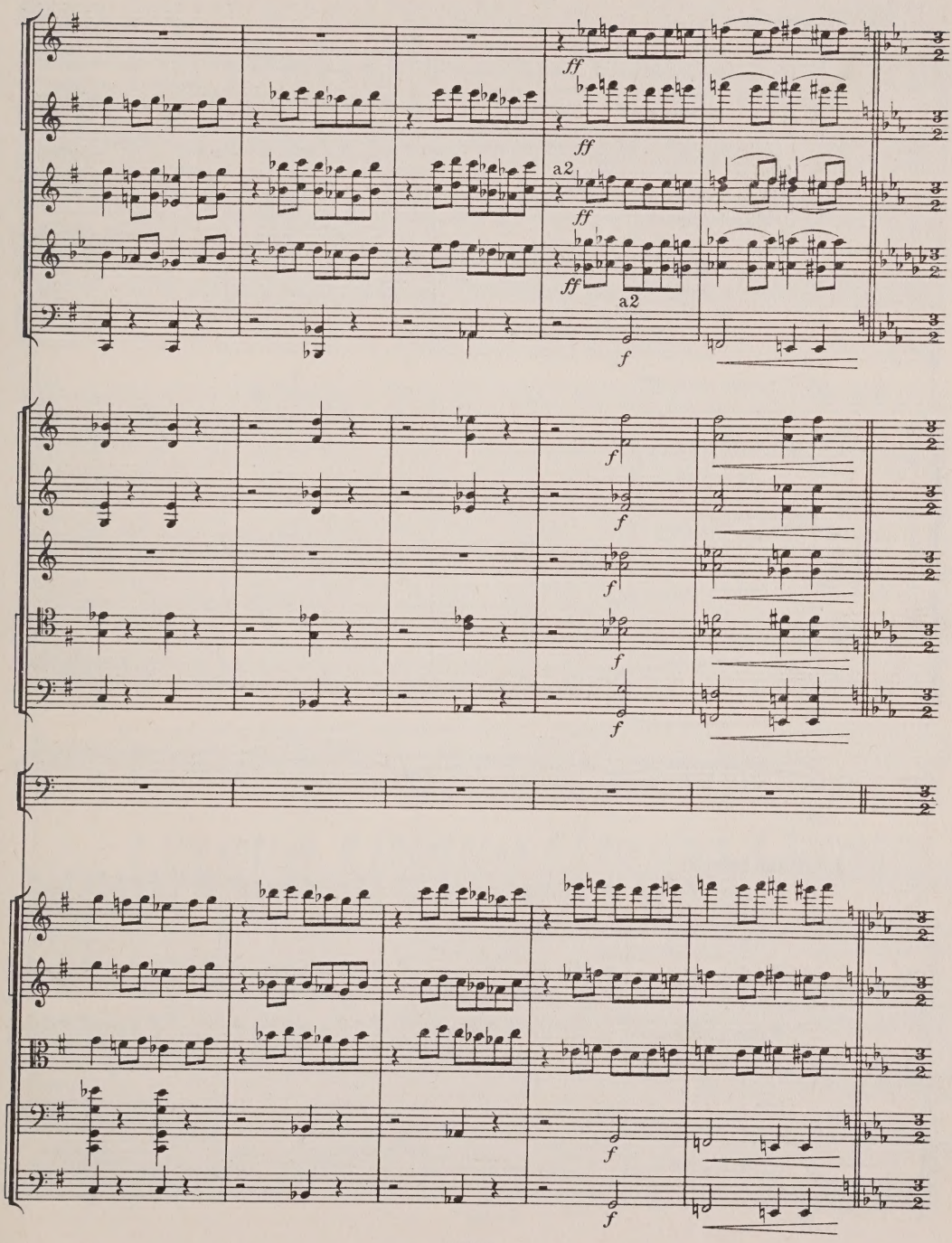
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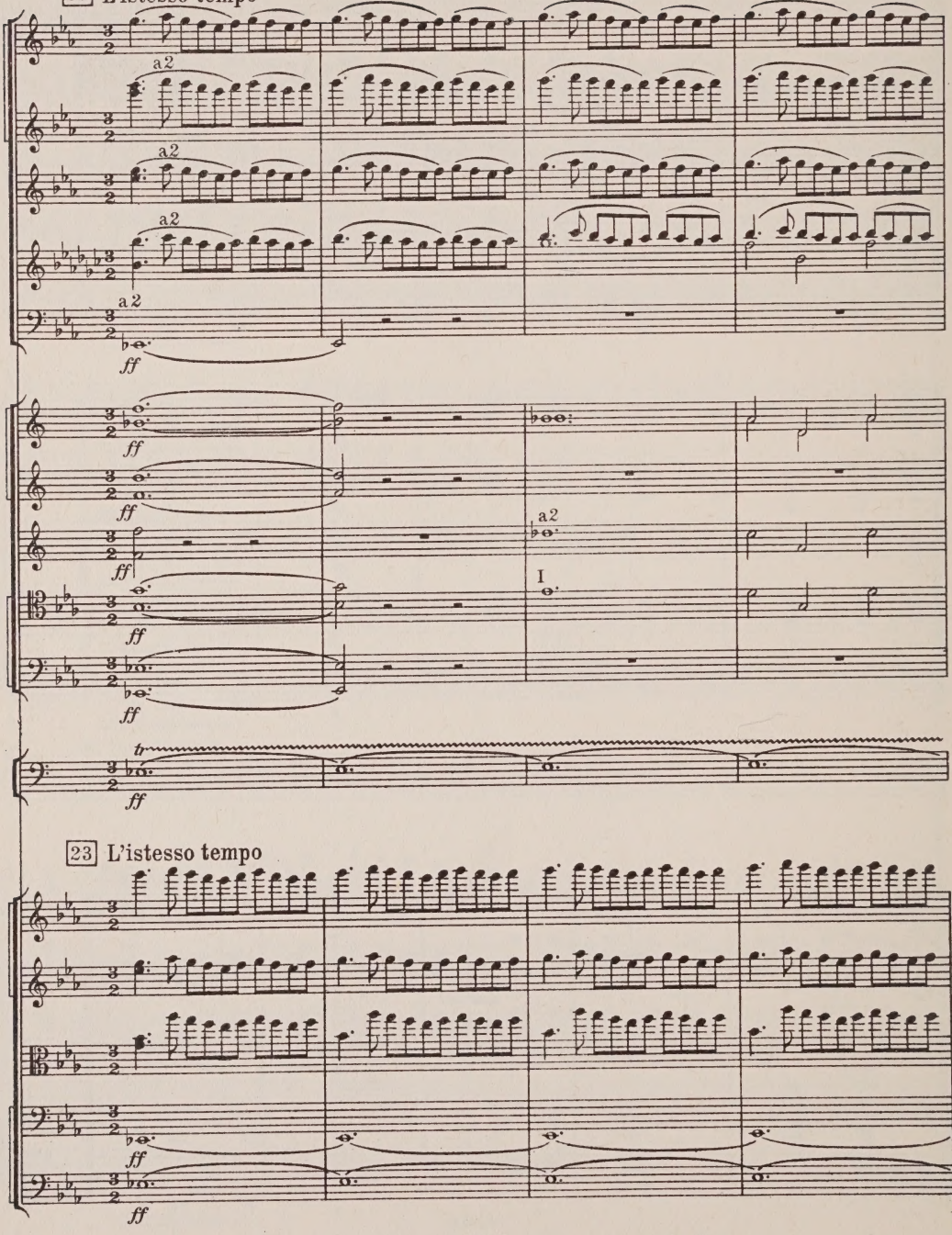
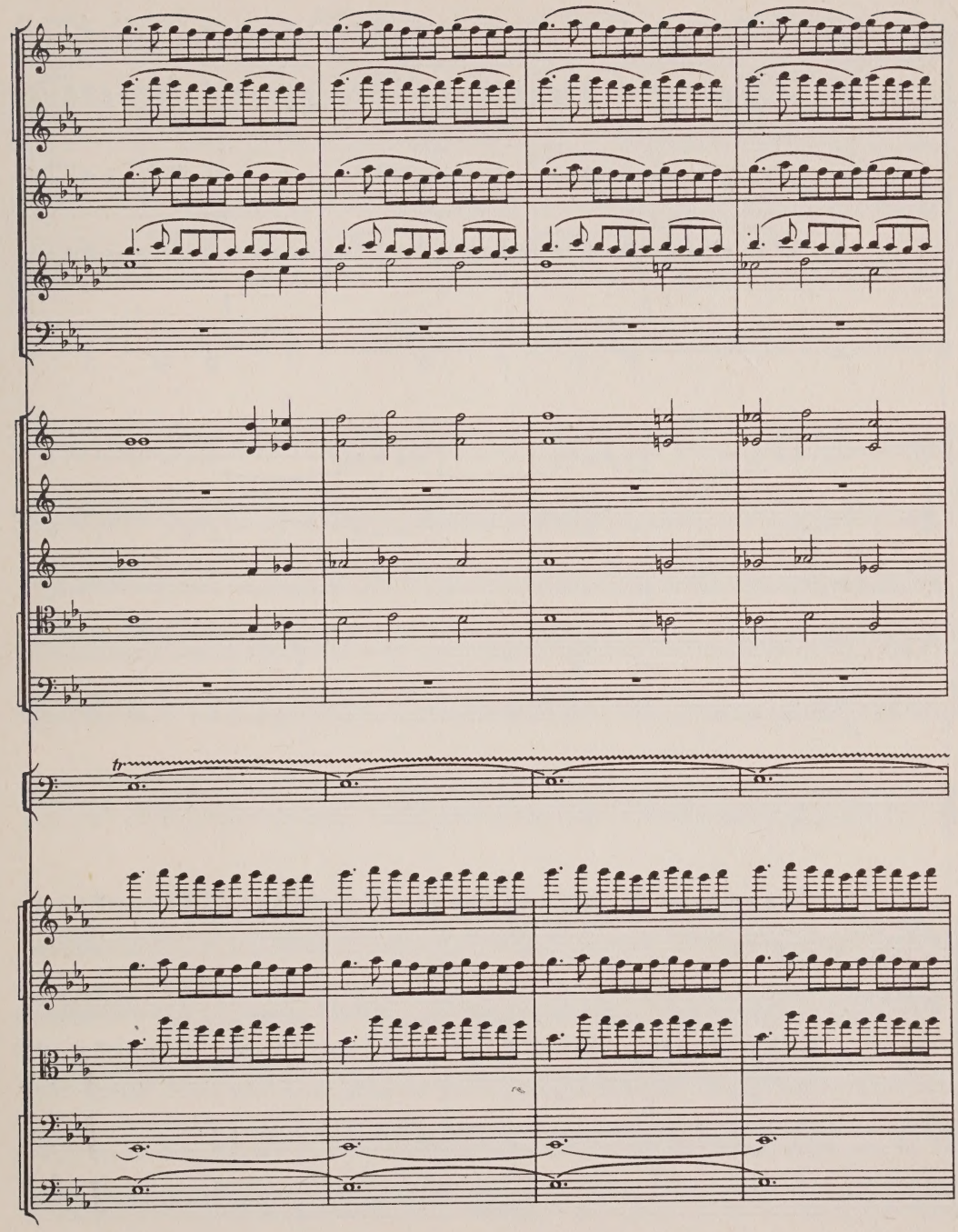
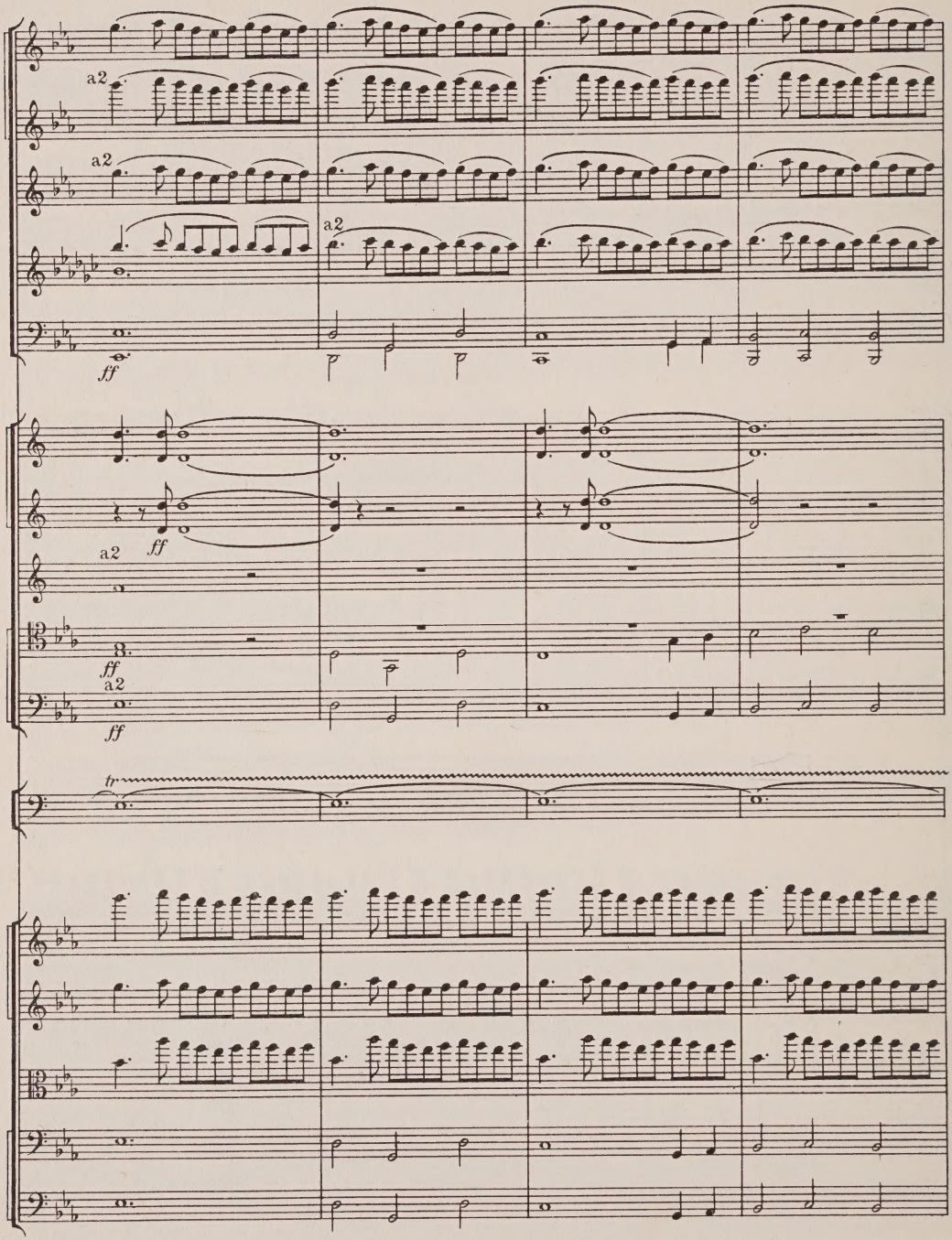
23 L'istesso tempo



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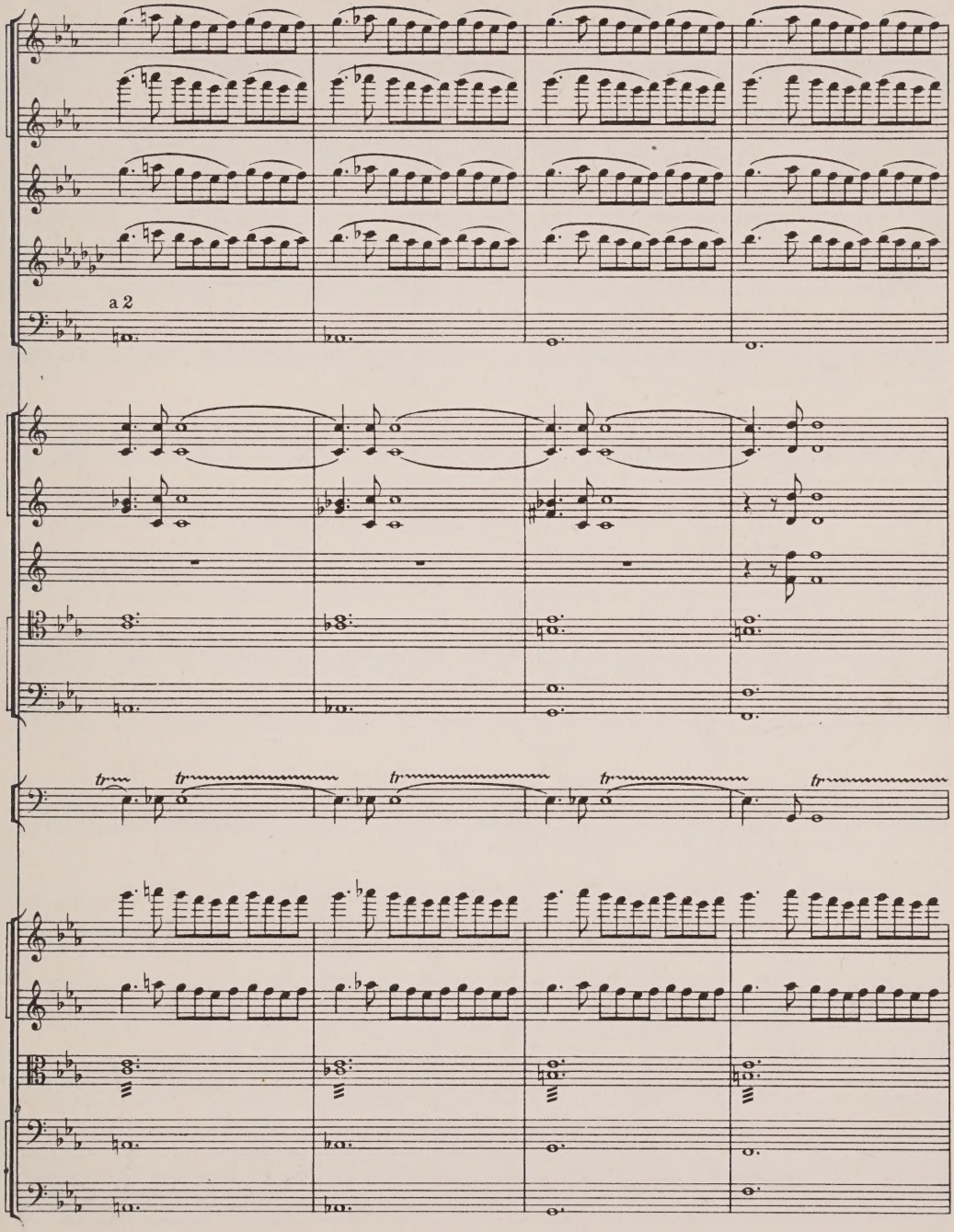
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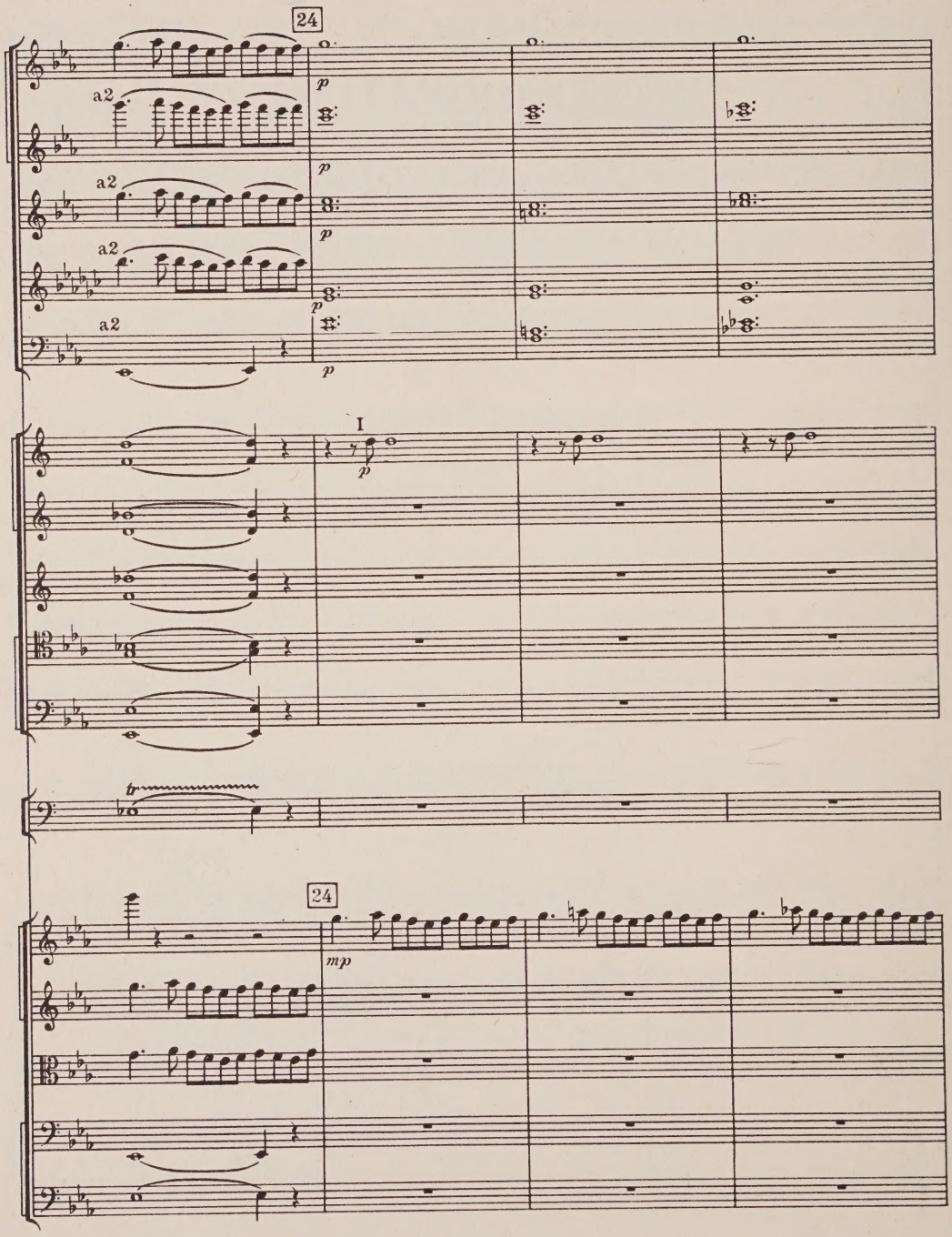
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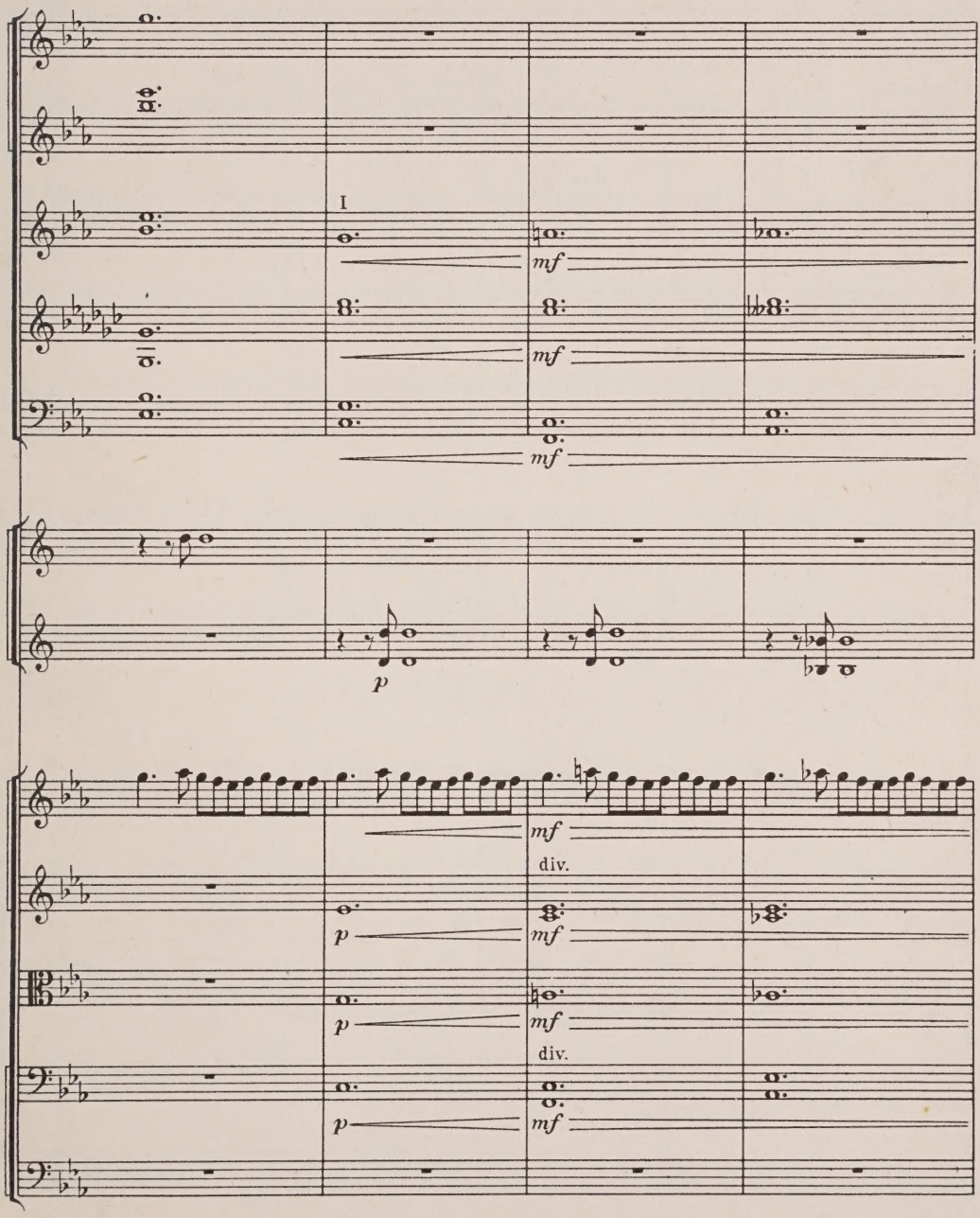
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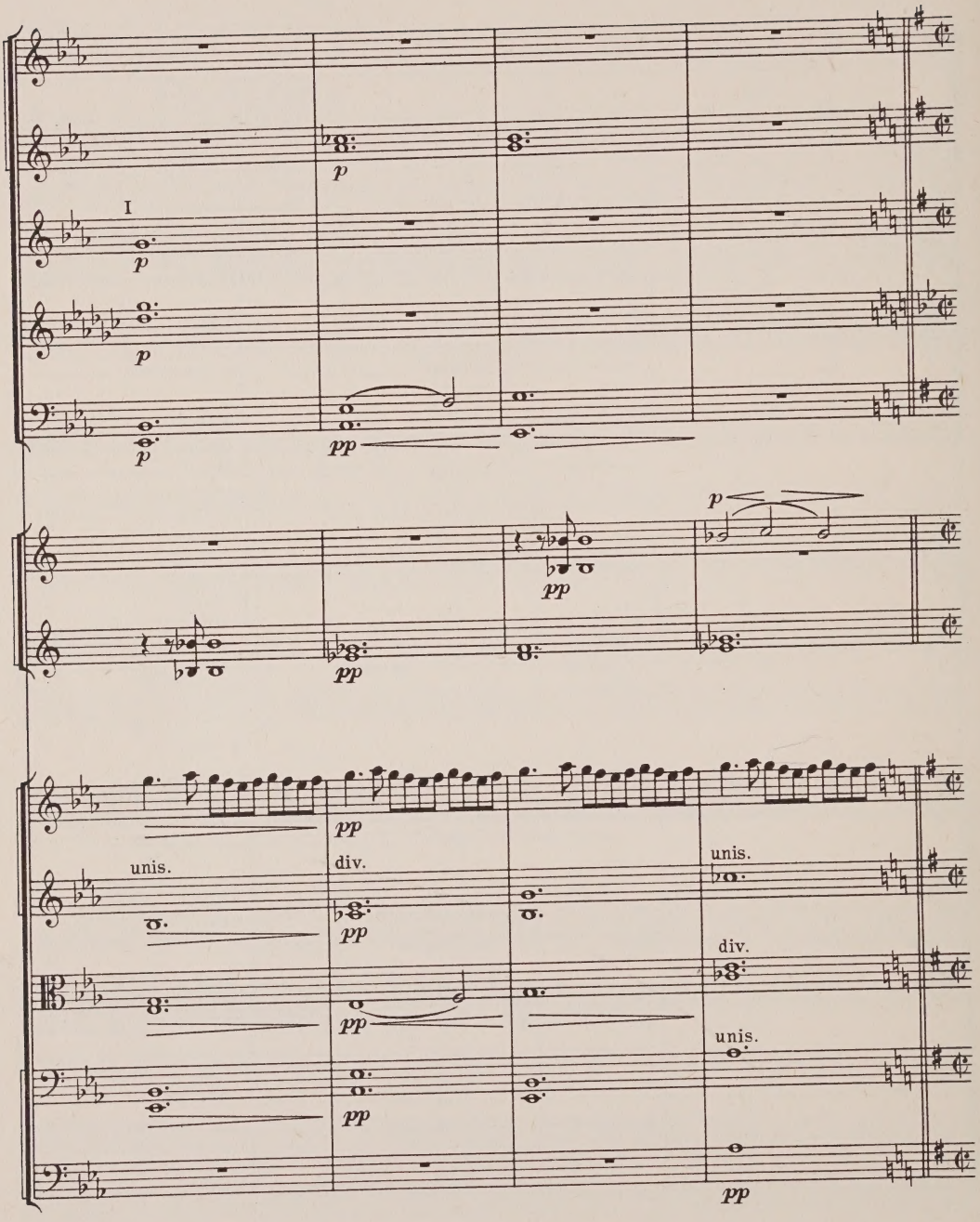
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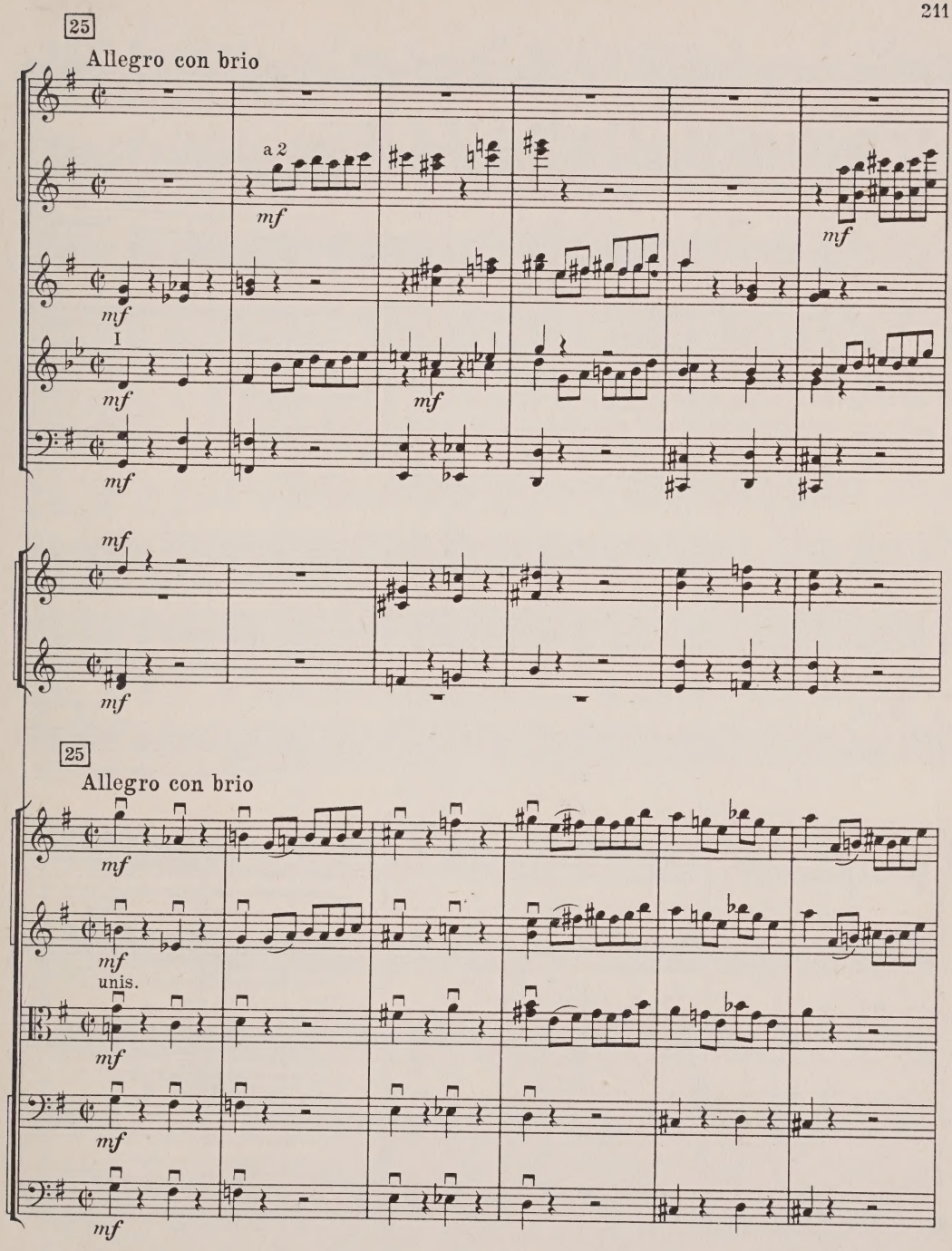
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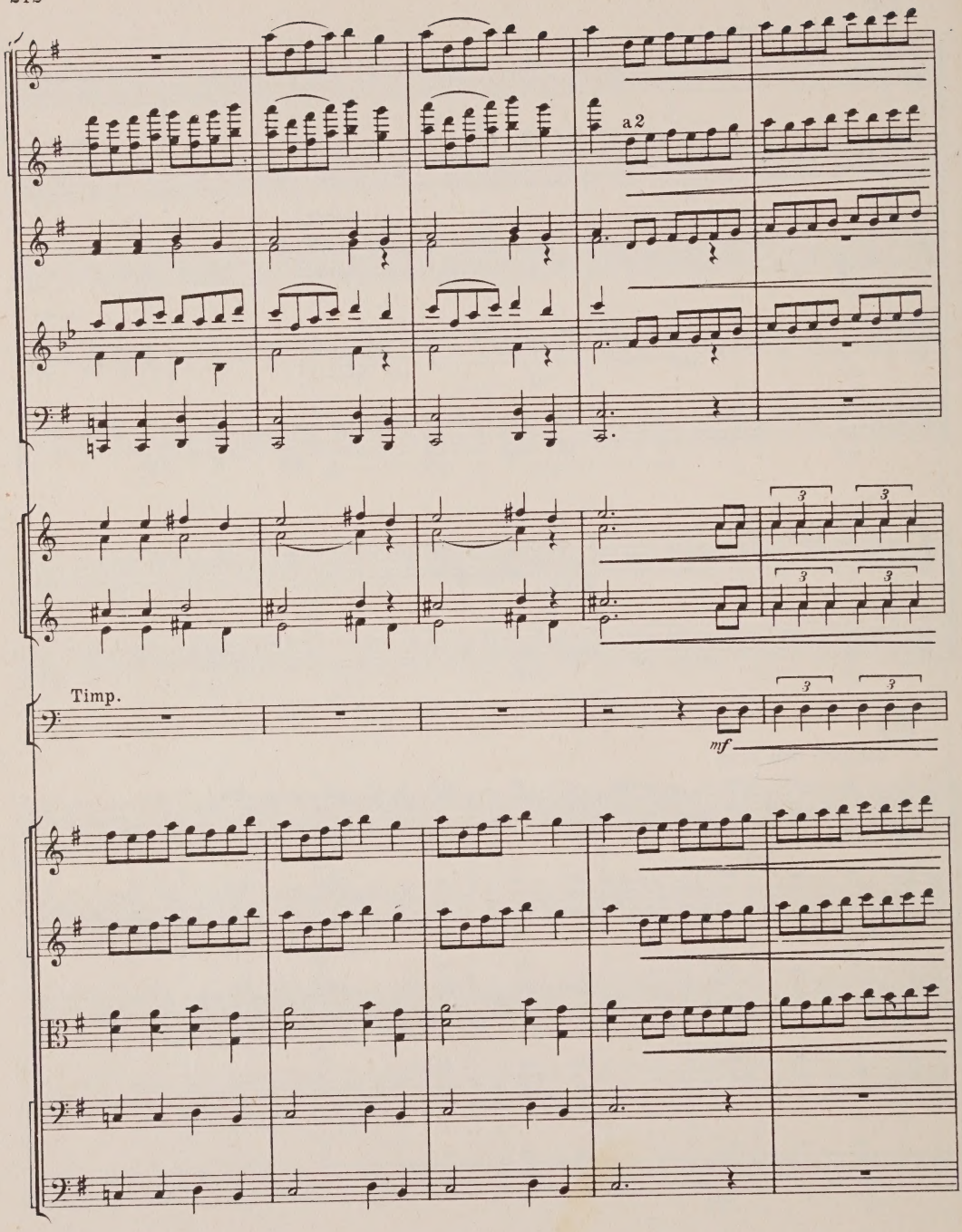
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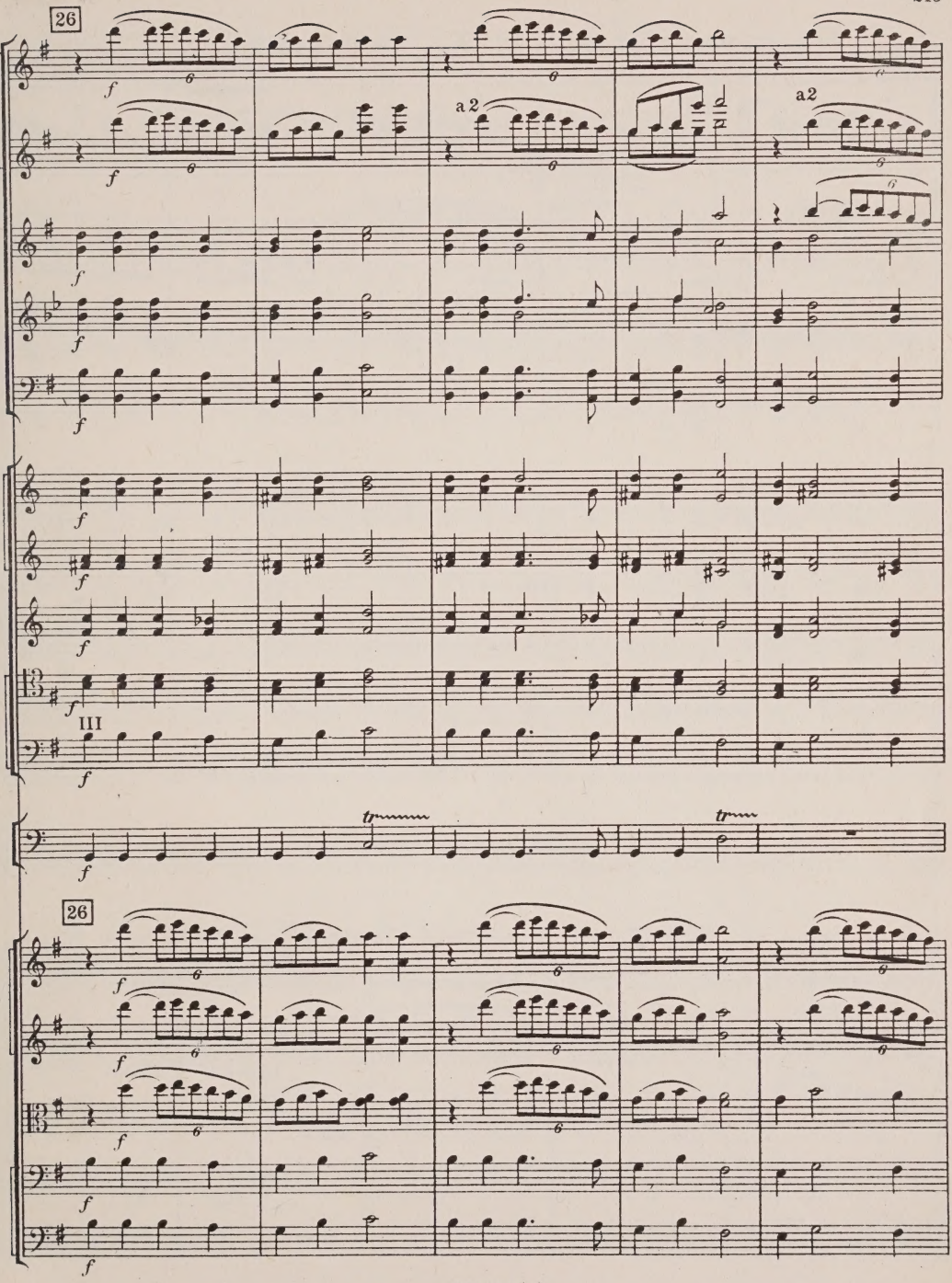
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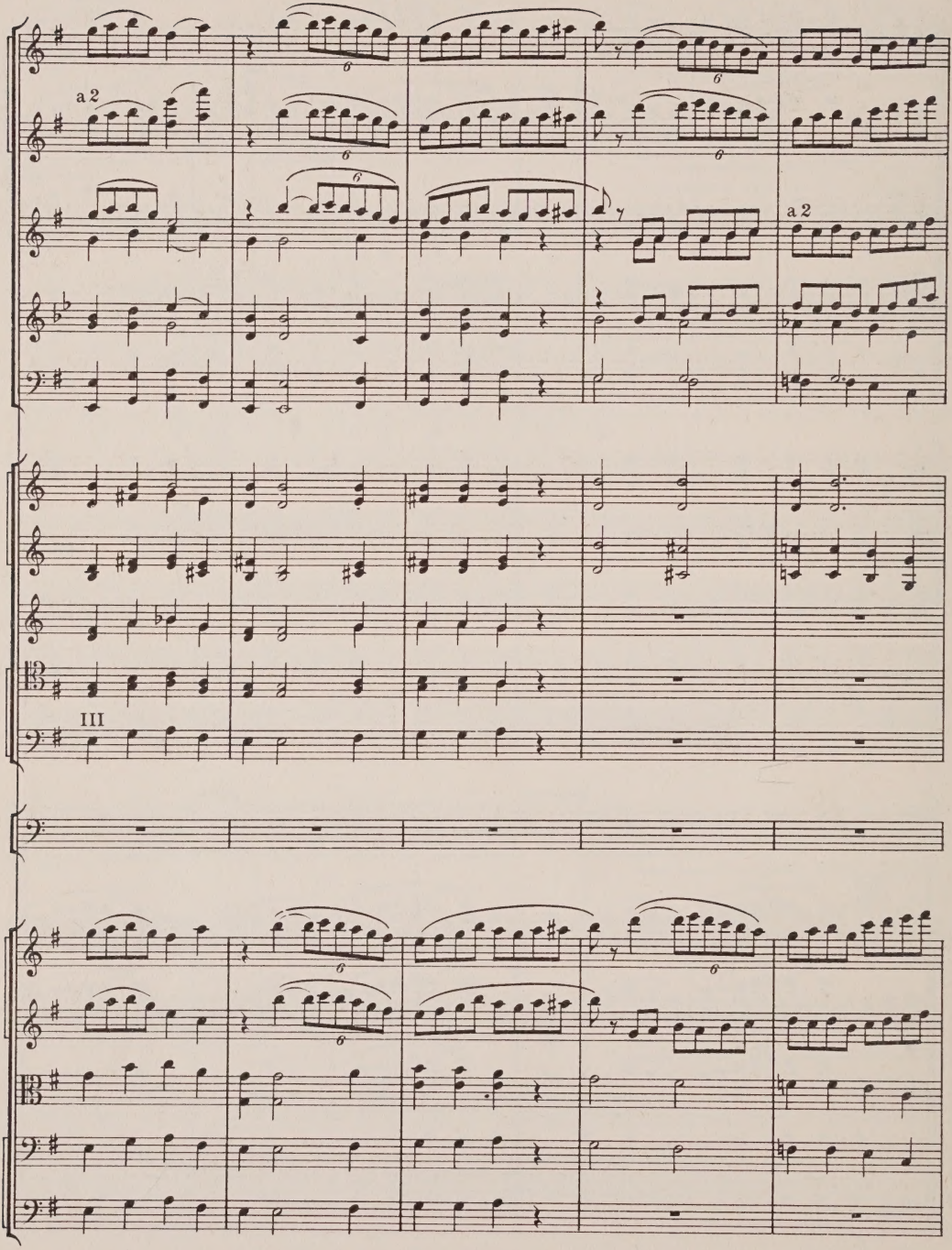
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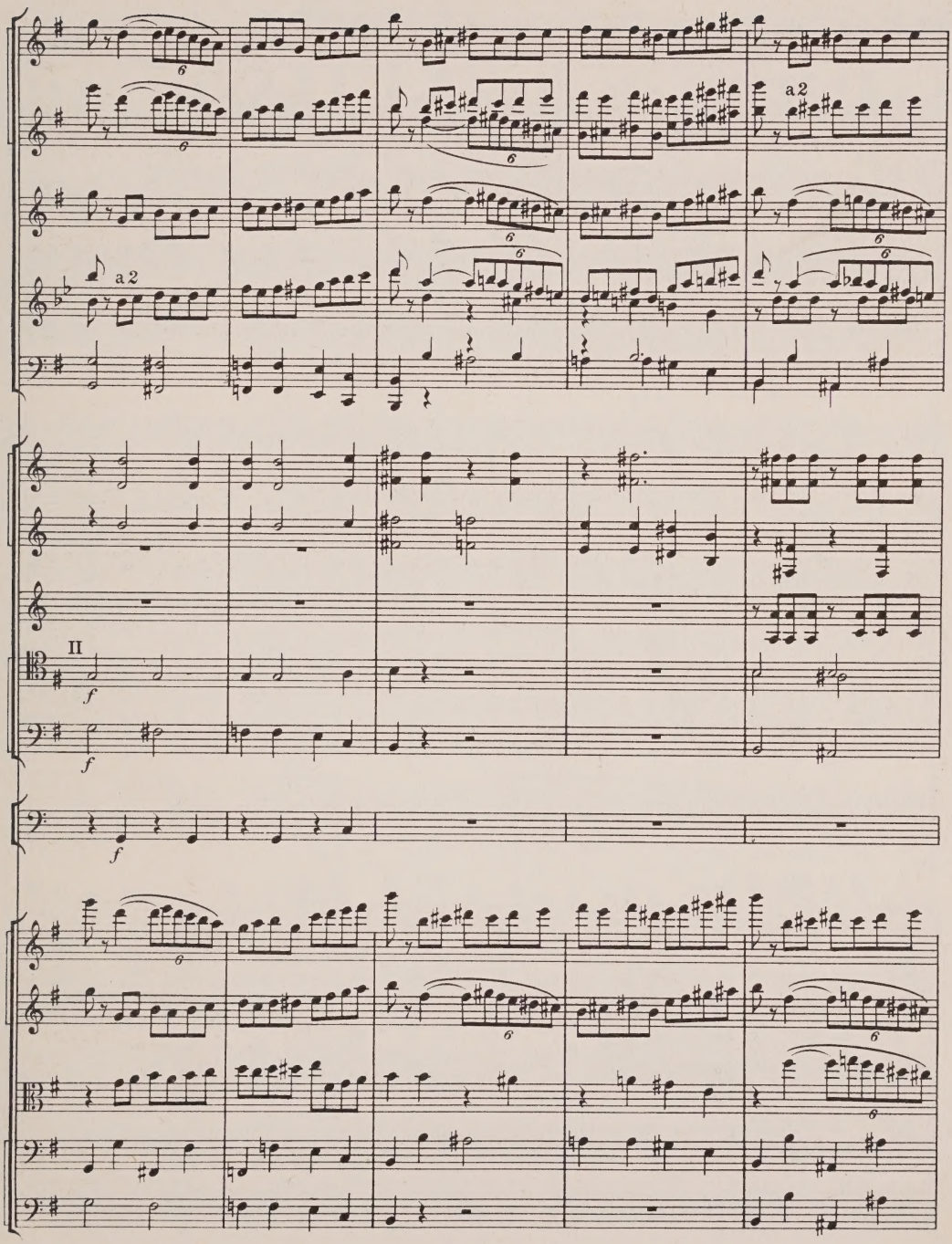
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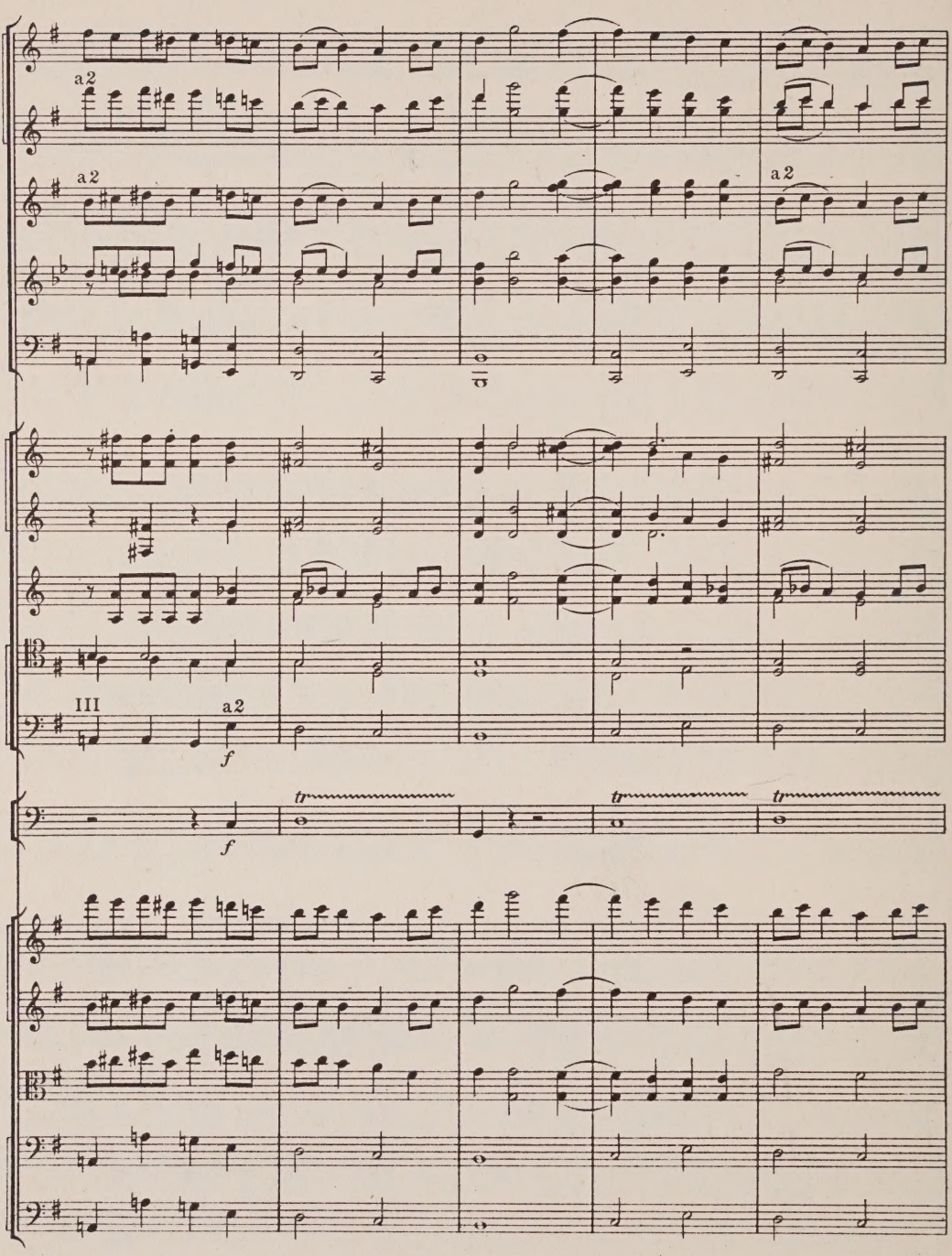
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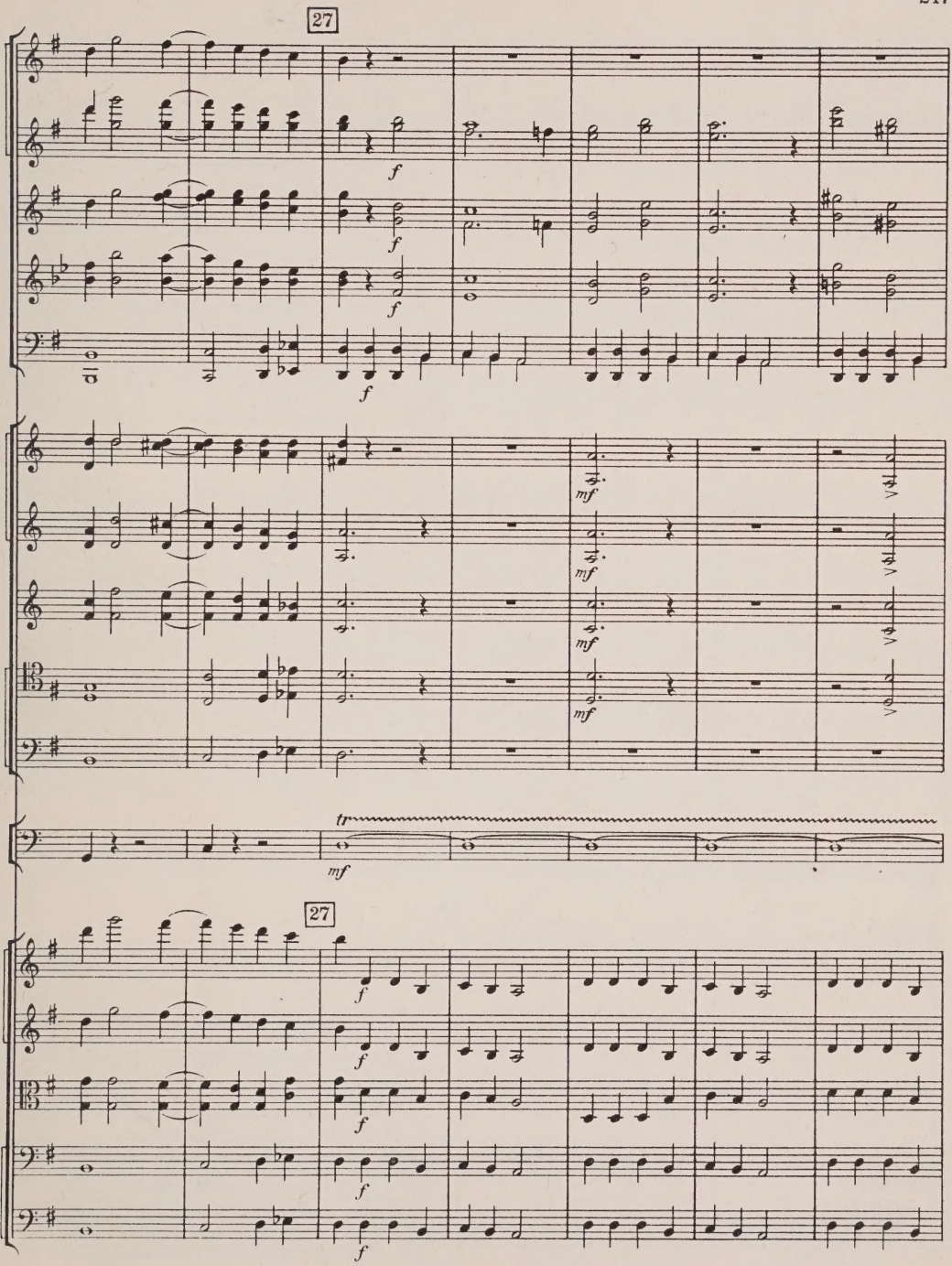
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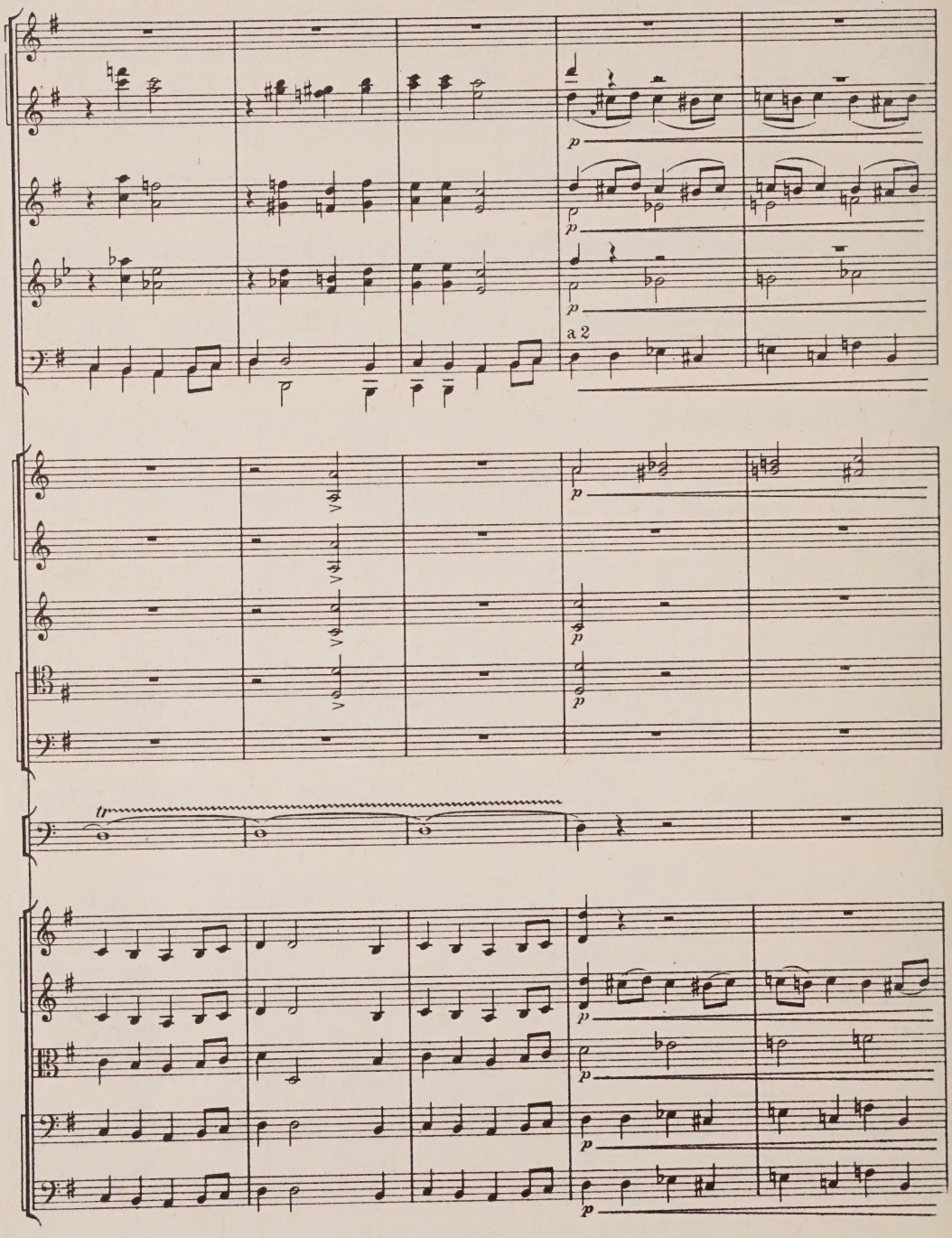
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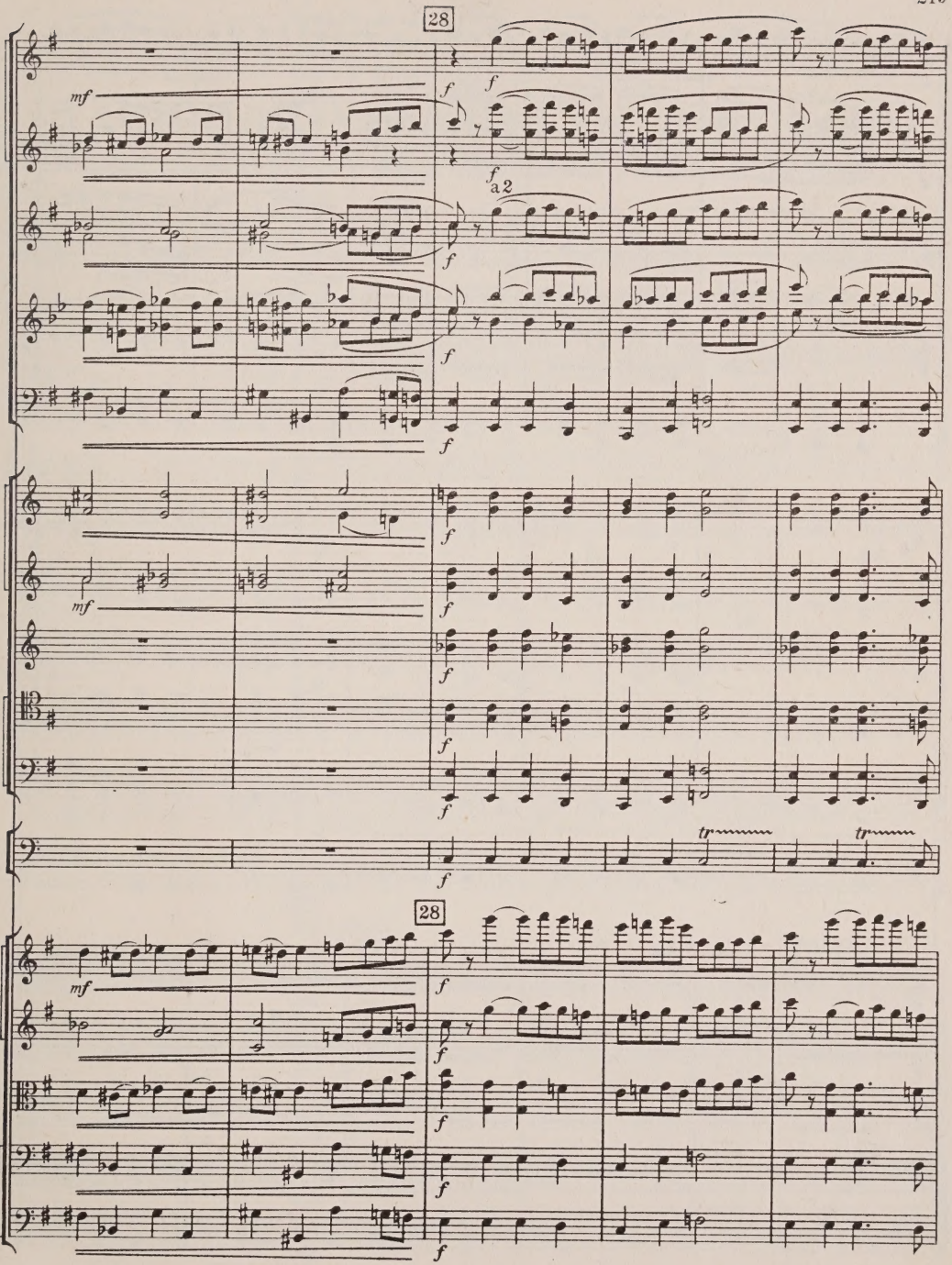
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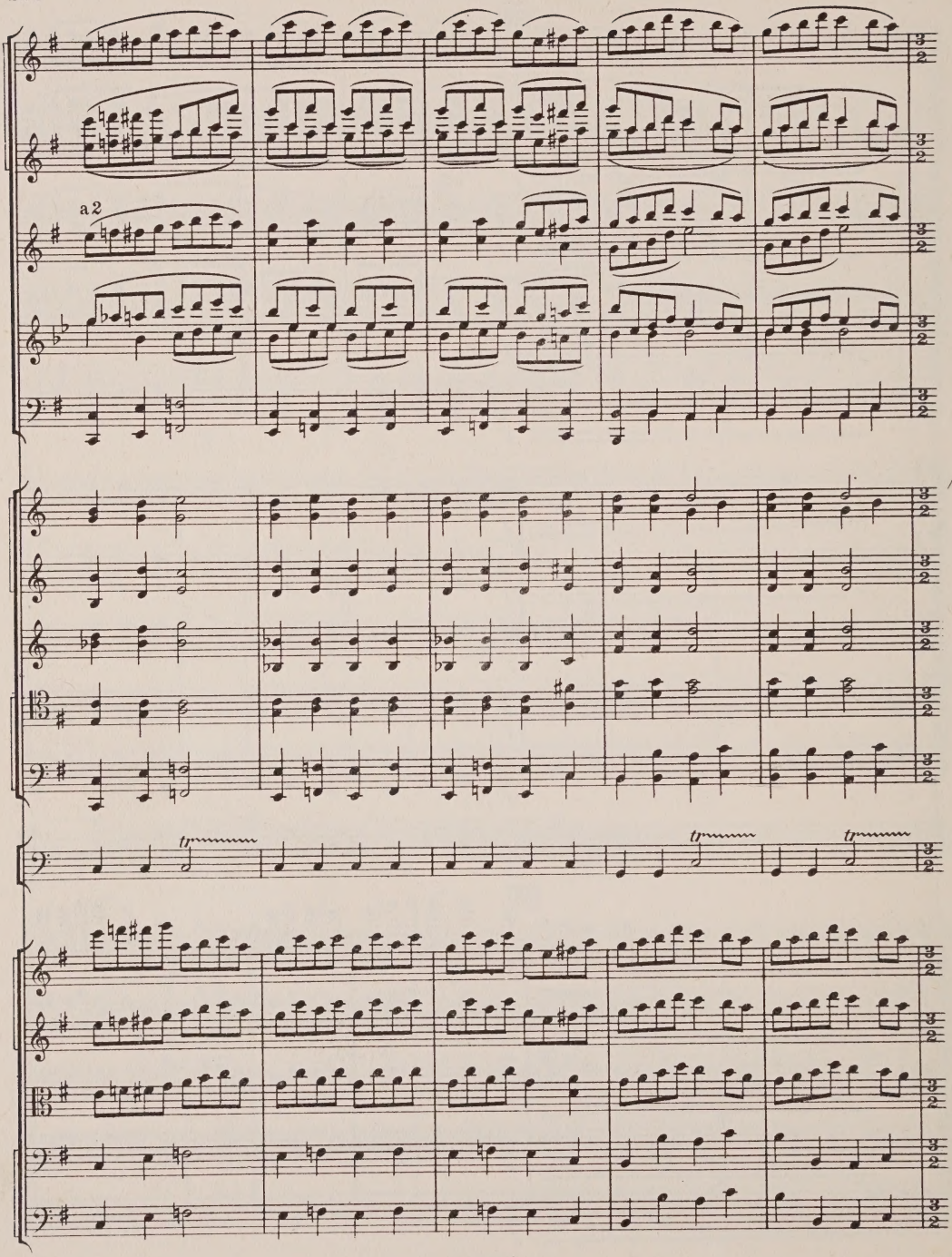
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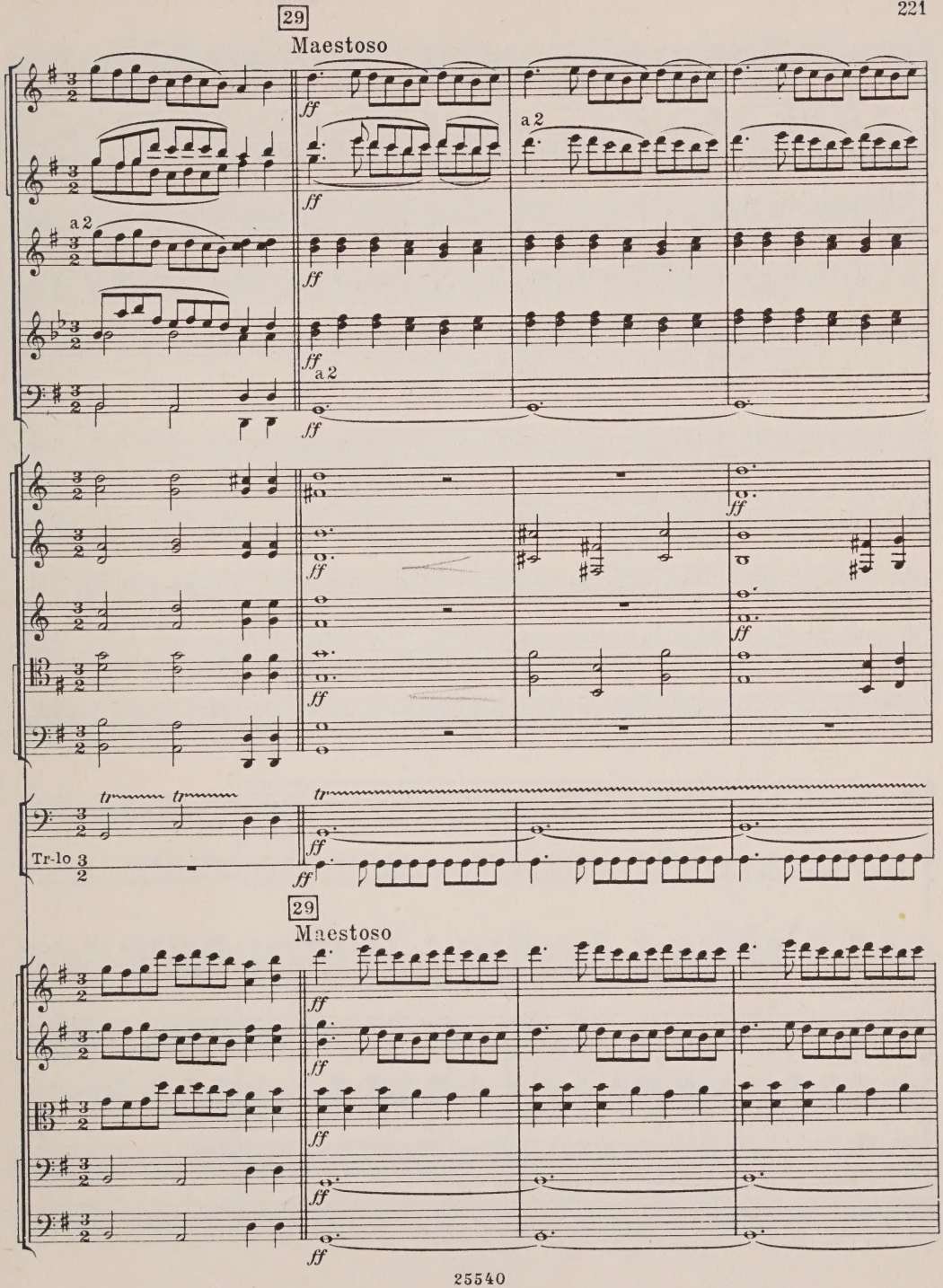
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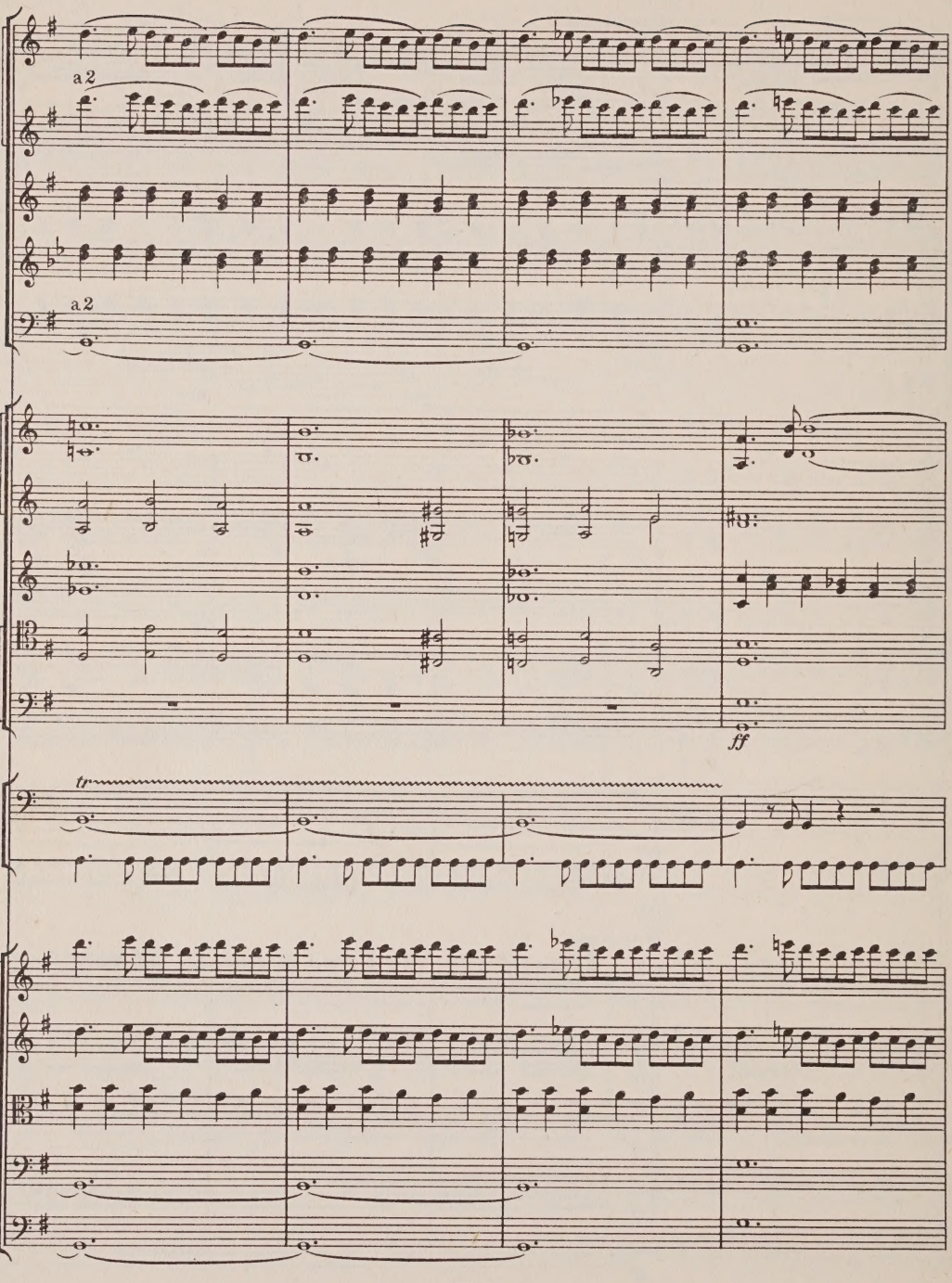
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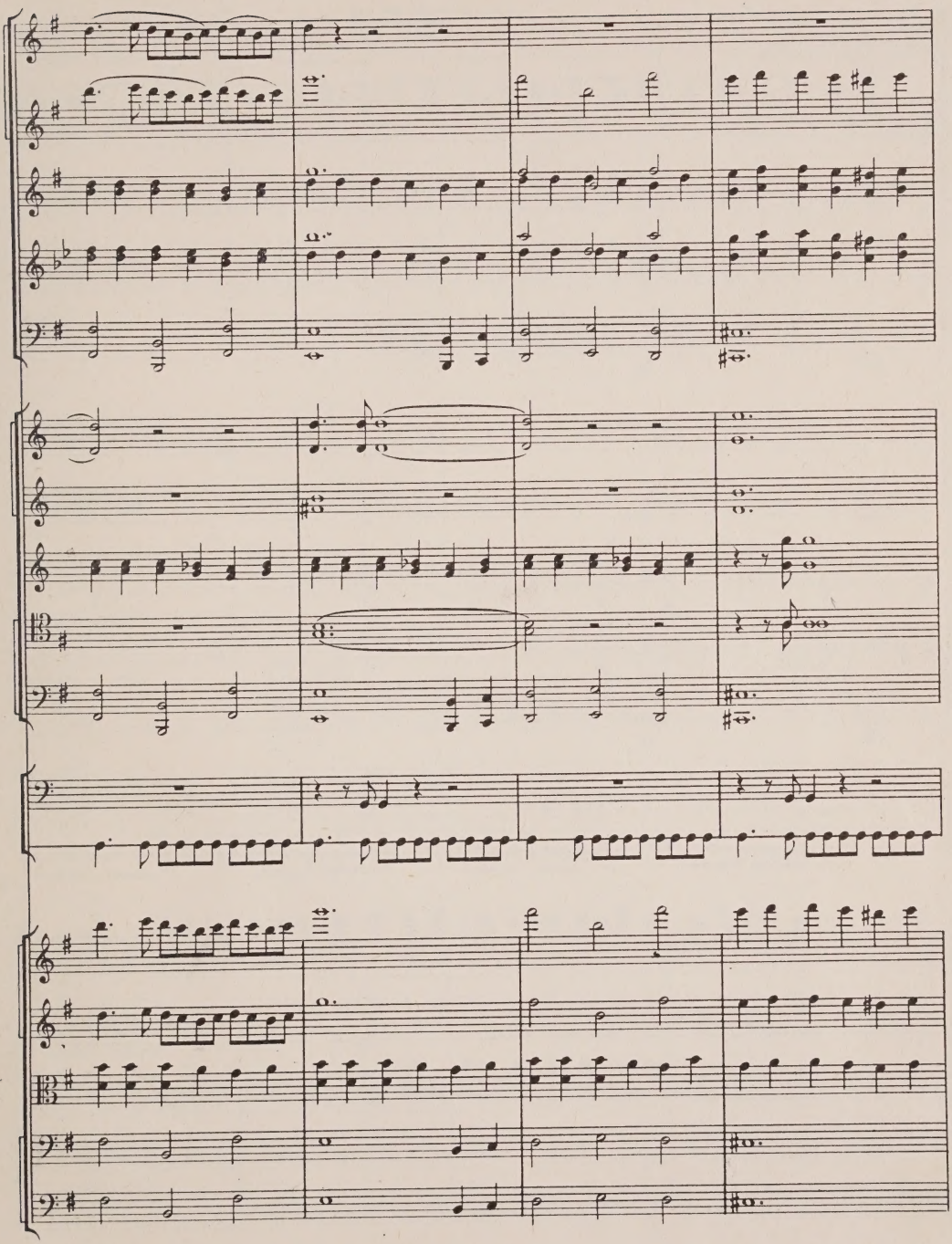

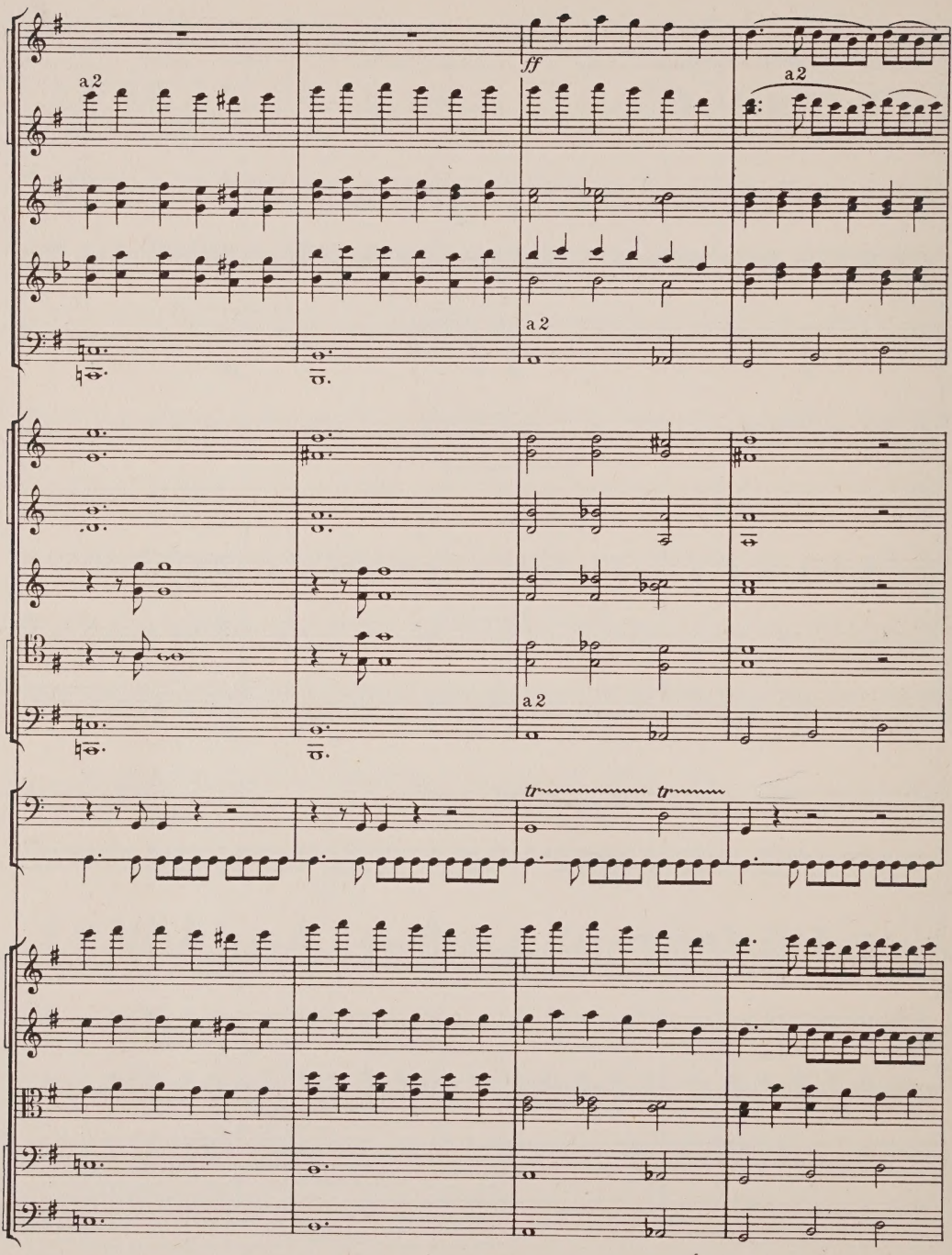
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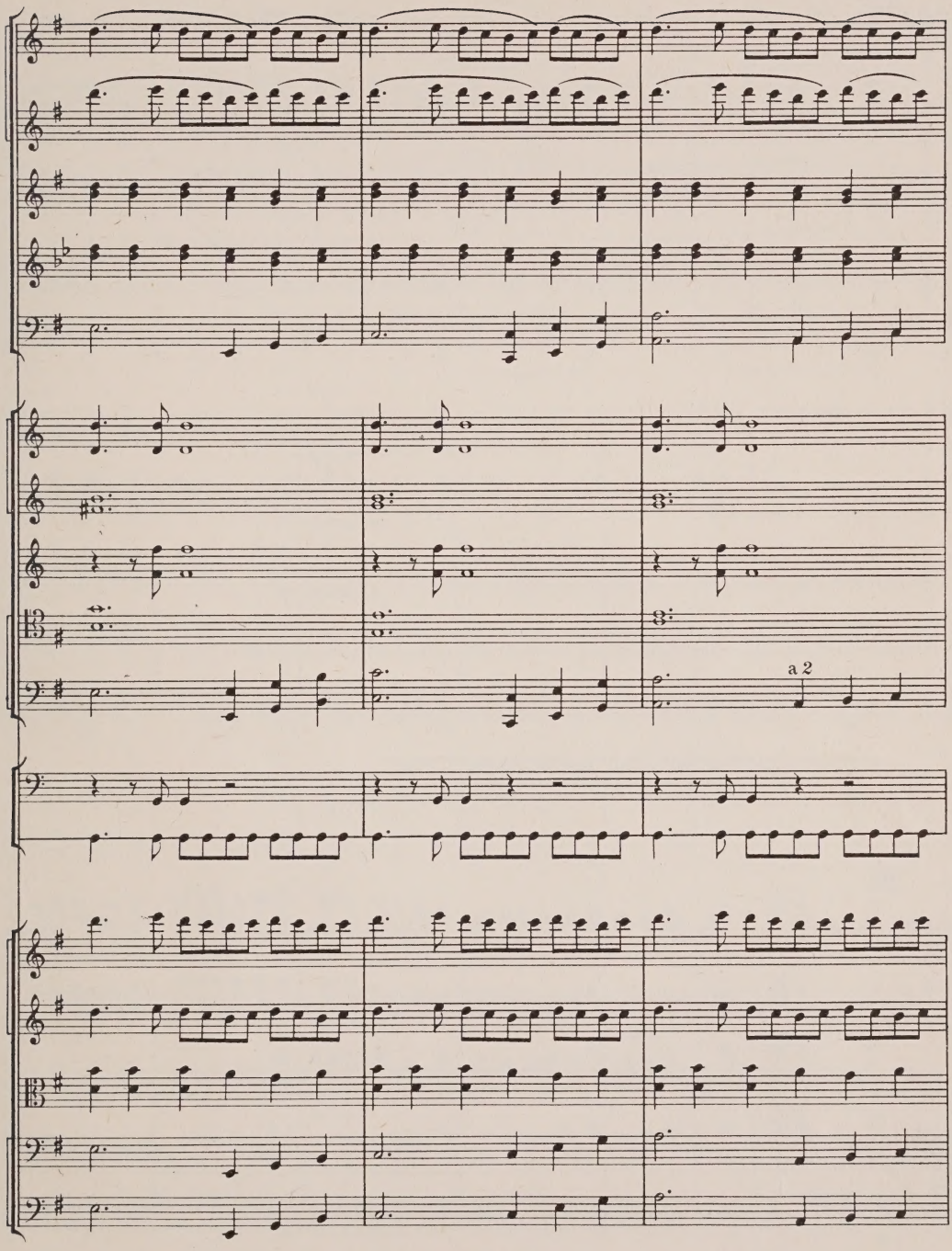
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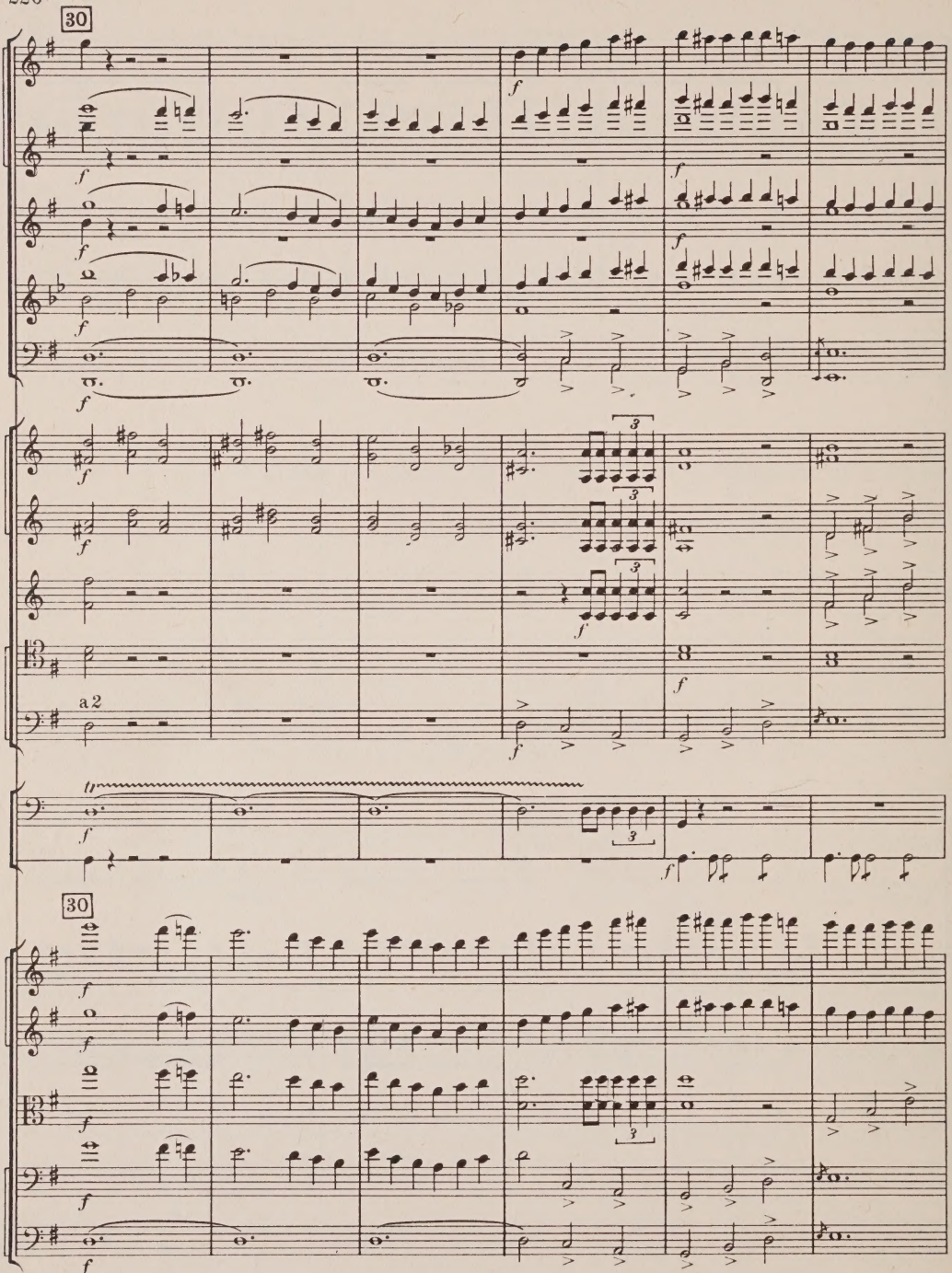
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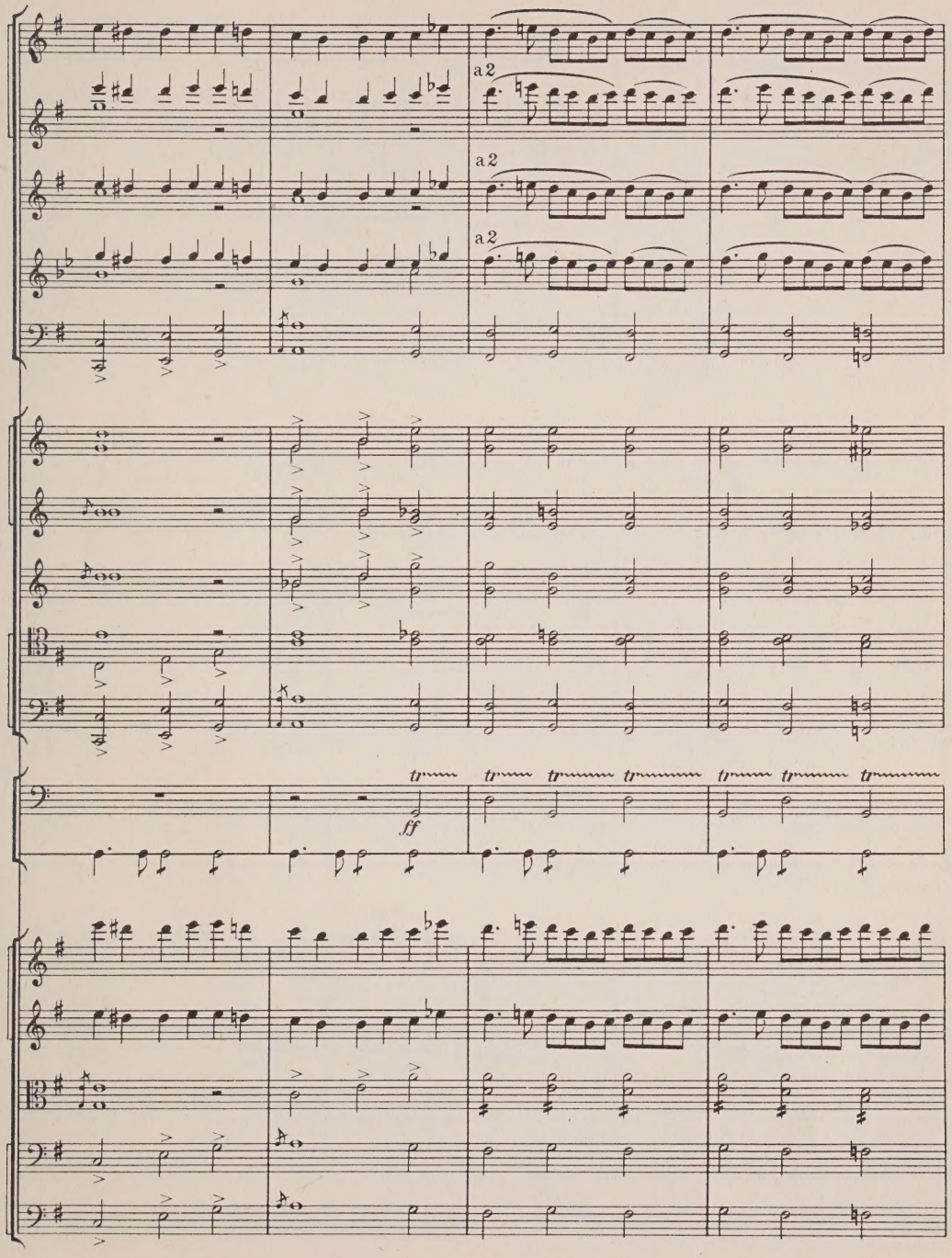
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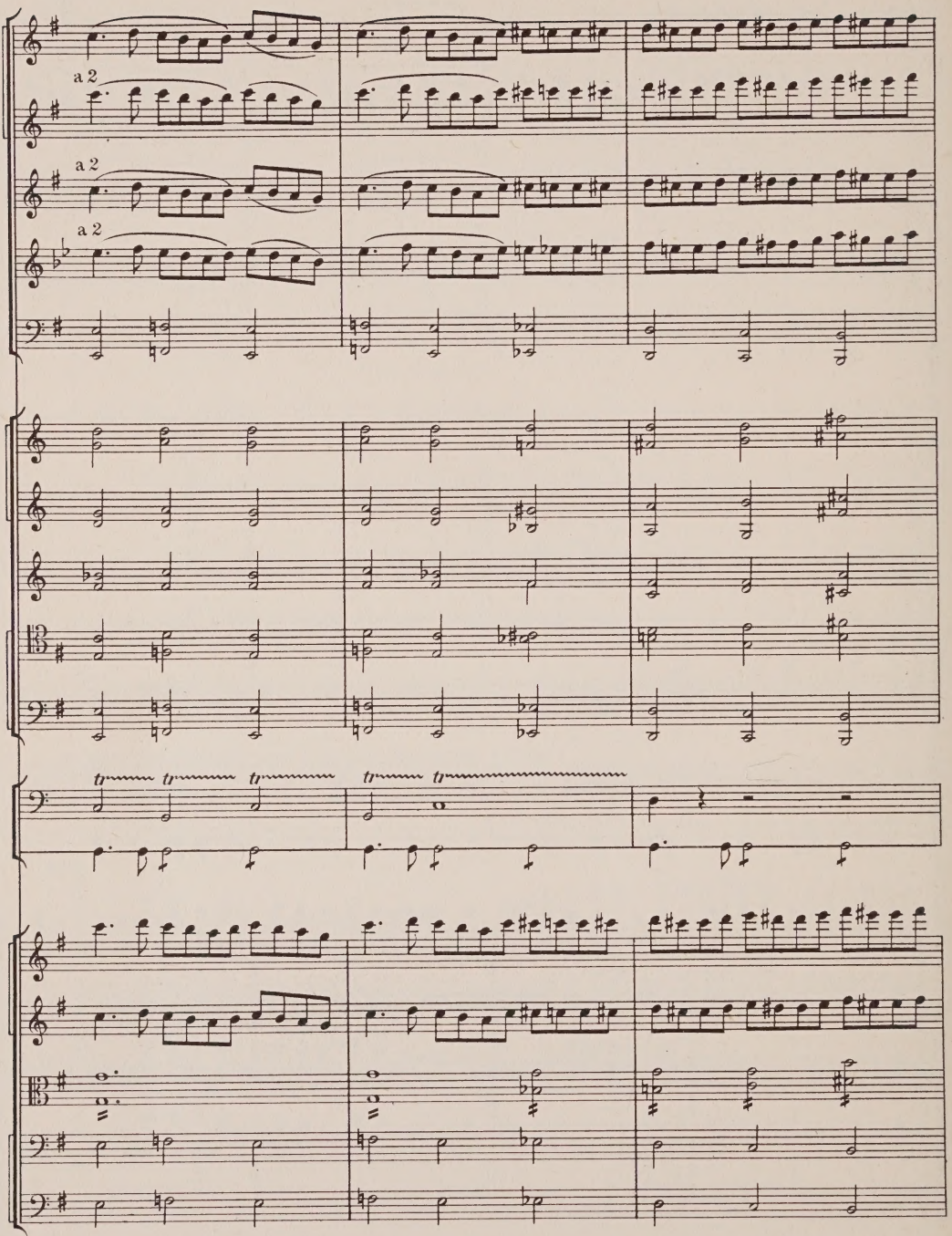
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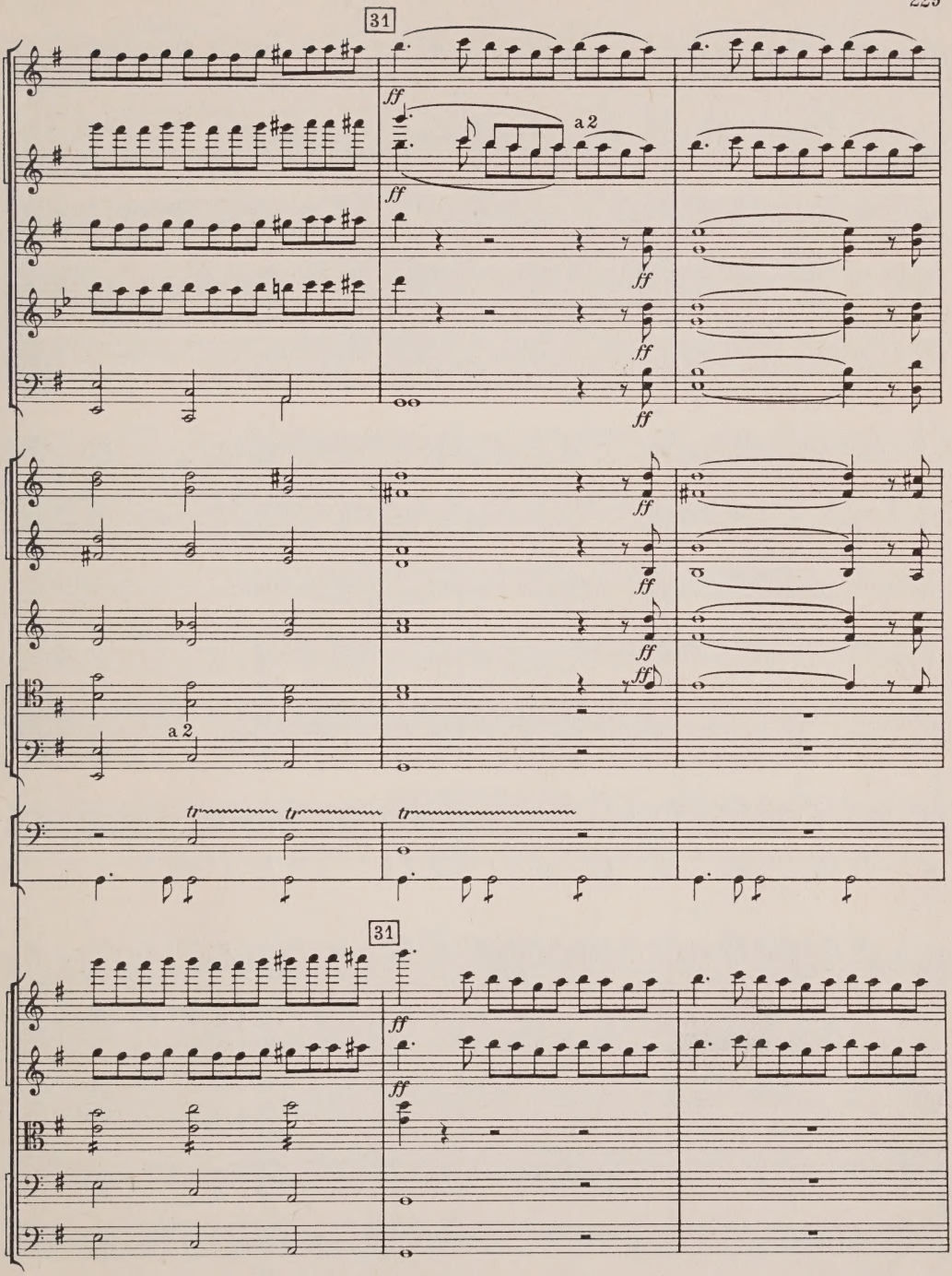
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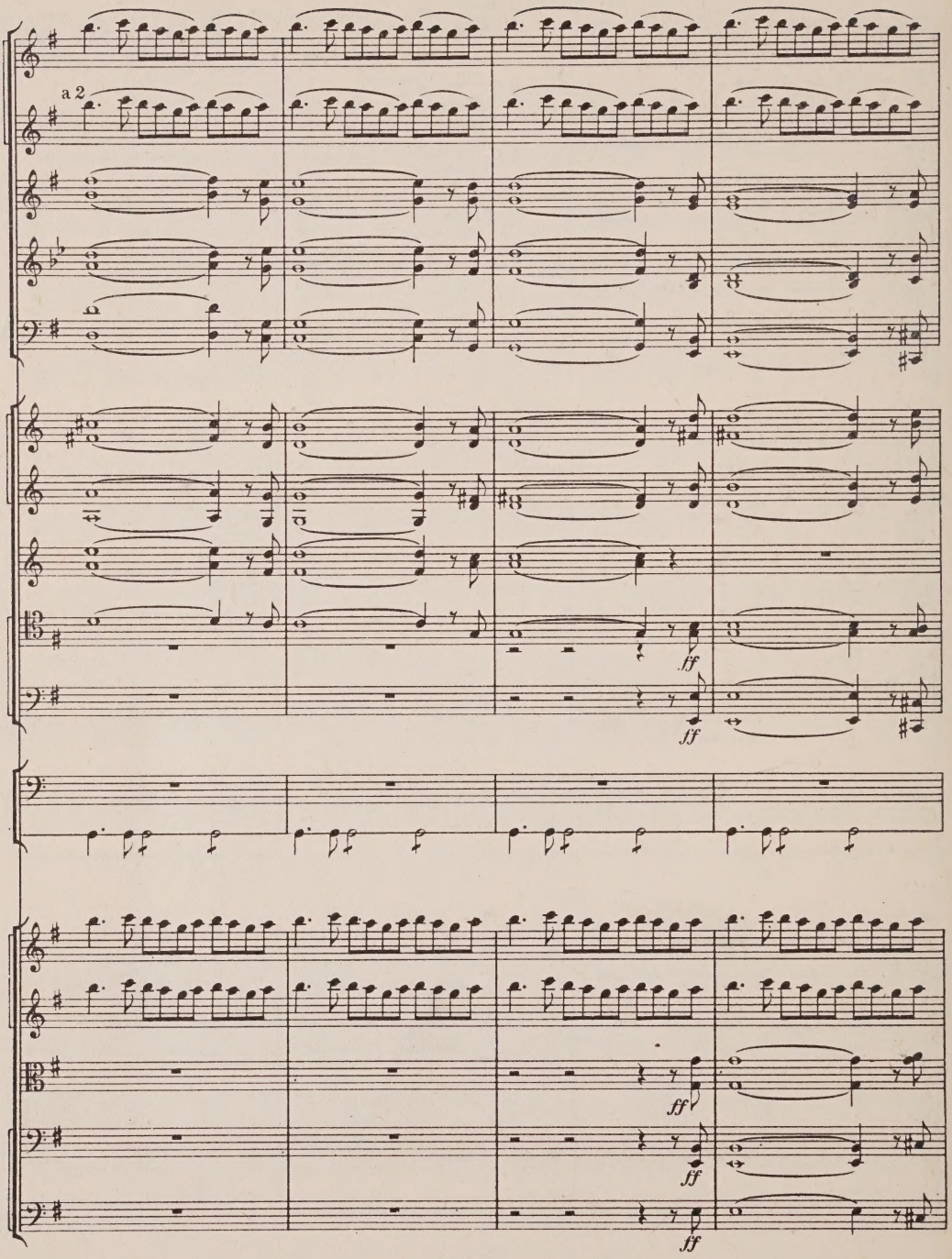
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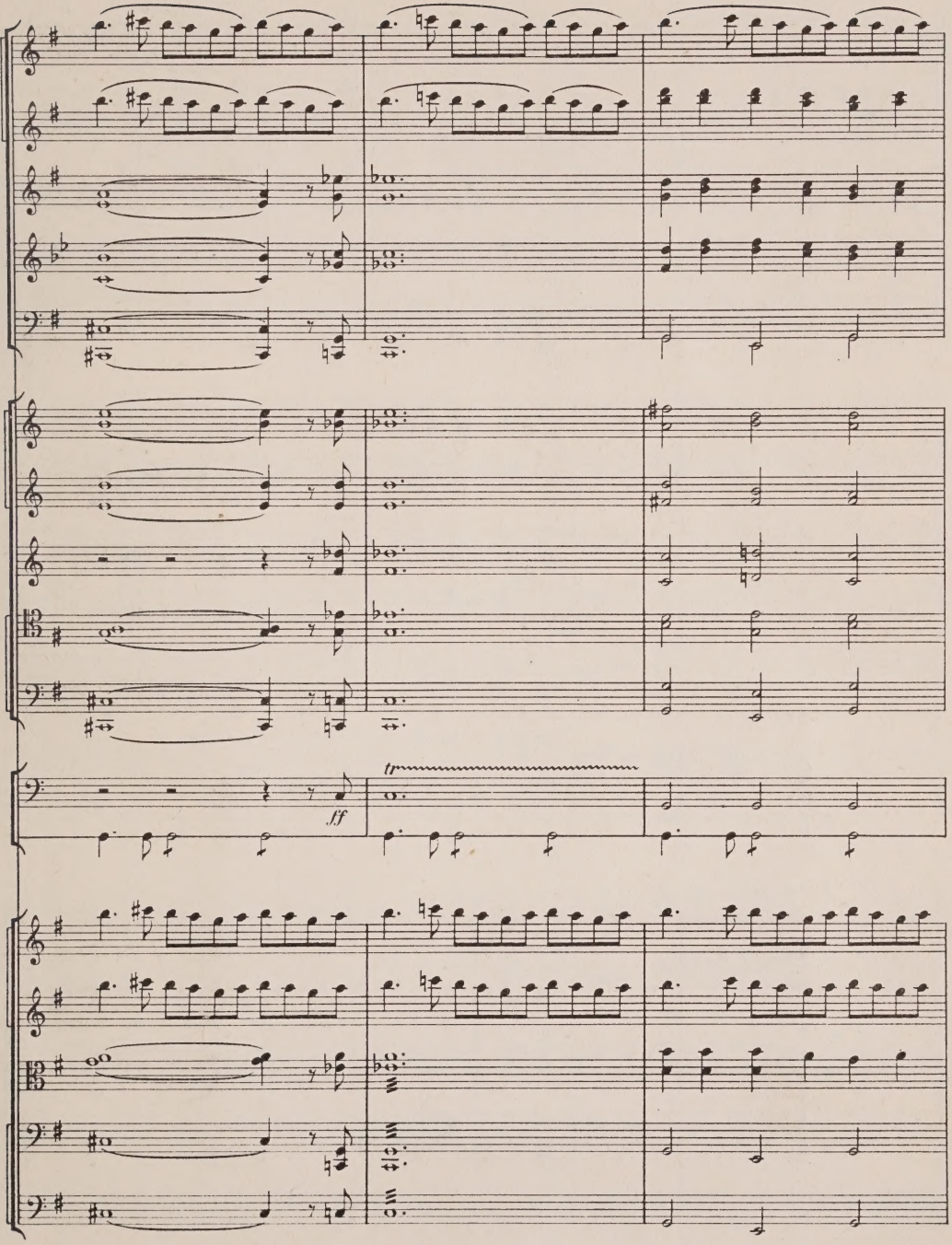
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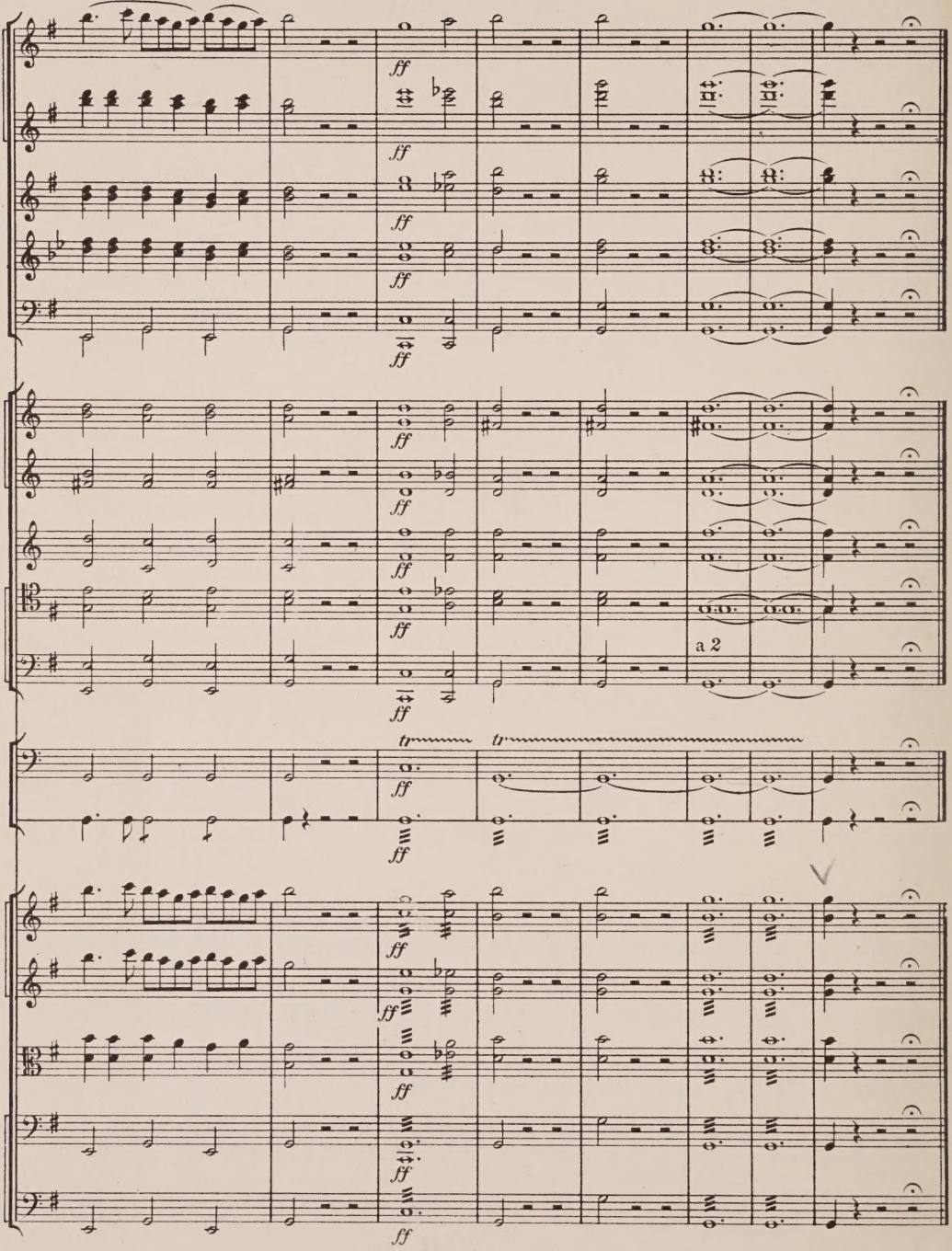
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M
1001
K13
no.1
1960
Music

Kalinnikov, Vasilii Sergeevich

[Symphony, no. 1 G minor]

Pervaia simfoniia dlia bol'shogo simfonicheskogo orkestra

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